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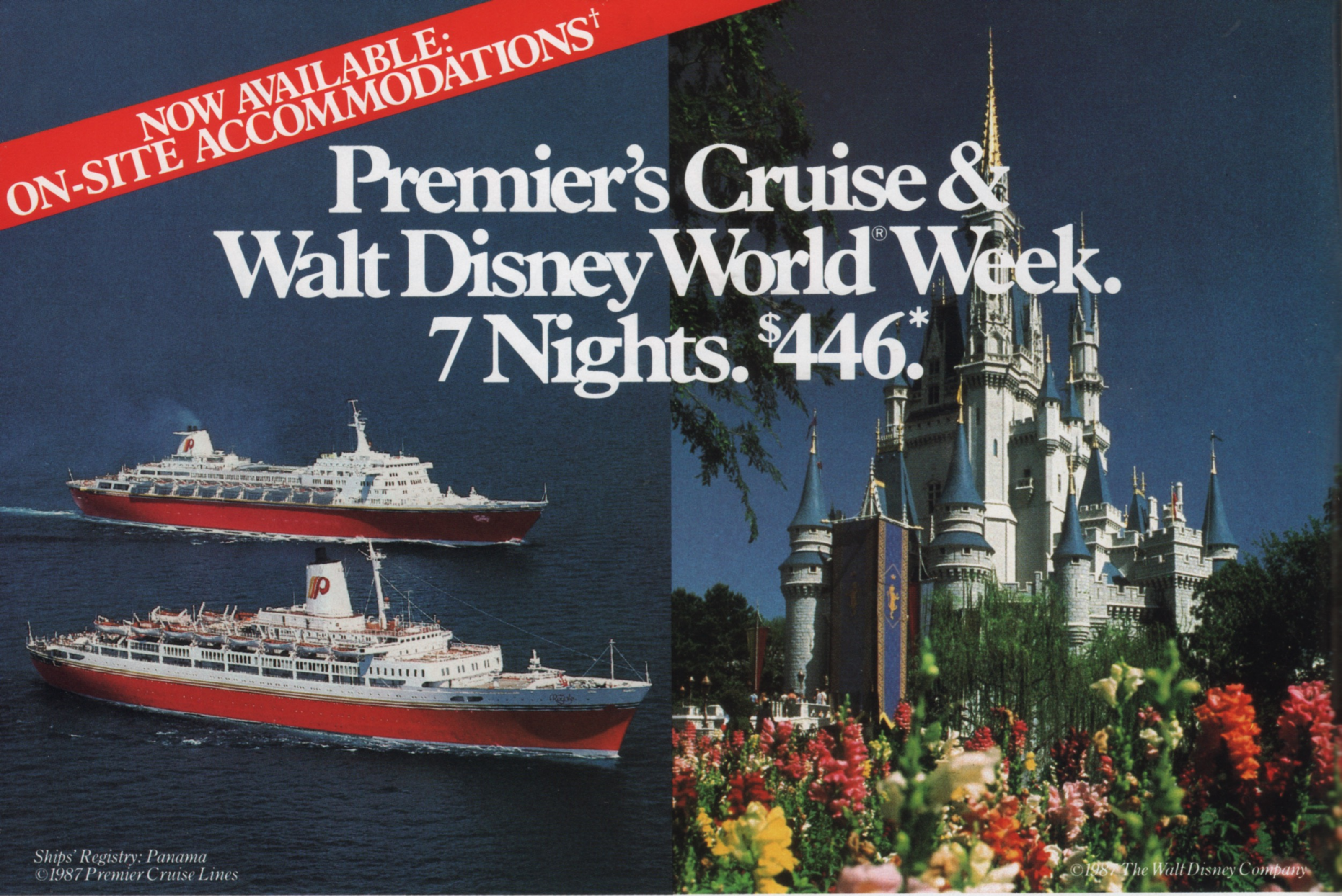

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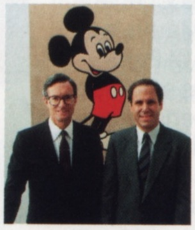

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CREDITS

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ON THE COVER: *Marty Sklar and Carl Bongirno of Disney Imagineering confer on Euro Disneyland. Photography by Wayne Williams.*

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Euro Disneyland becomes a reality. After lengthy negotiations, an agreement has been signed enabling The Walt Disney Company to form a company to build and operate the outdoor entertainment project in Marne-la-Vallee 20 miles east of Paris.

Groundbreaking is scheduled for 1988. When it opens four years later, the destination resort will offer guests accommodations and activities similar to those at Walt Disney World.

Michael Eisner and French Premier Jacques Chirac finalize Euro Disneyland pact

The heart of Euro Disneyland will be its theme park—the Magic Kingdom—embracing the realms of Main Street, Westernland, Adventureland, Fantasyland and Discoveryland. The Park also will showcase French and European culture, history and heritage in an all-new attraction created especially for it.

Other plans include themed hotels, a Fort Wilderness campground, a wide variety of outdoor recreational facilities, a Resort Center/Corporate Park featuring chic shops and dining spots, and a deluxe Convention Center.

For eight weeks beginning September 19th, **Disneyland** presents **"State Fair,"** a park-wide celebration featuring all the fun of 50 state fairs rolled into one.

Parades, block parties, game-filled midways, food booths and other festivities highlight the event. A "Come to the Fair Parade" on Main Street, U.S.A. features Disney characters in fair-related vignettes, an antique Ferris wheel in front of Sleeping Beauty Castle affords guests a sweeping view of Disneyland, and fair-goers can cheer their favorite porcine competitors to victory during daily pig races at Big Thunder Ranch.

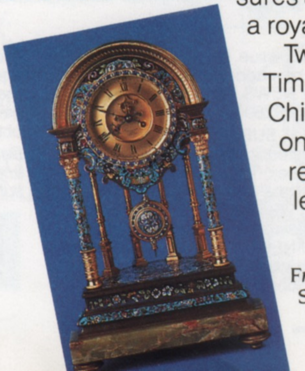
STATE FAIR
Disneyland®

"Artistry in Time," a priceless collection of 30 gold-crested clocks that captivated Chinese emperors 200 years ago, is a standout attraction at **China Showcase** in **Epcot Center**.

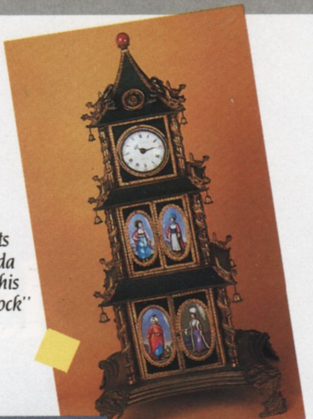
During the three centuries of Imperial China's Qing Dynasty, a timepiece was much more than just functional. Inside the walls of the Forbidden City, in the palace of the emperors, clocks were artistic treasures and their collection was a royal passion.

Twenty of the "Artistry in Time" clocks were made in China, nine in England, and one in France. They are remarkable for their high level of artistry and craftsmanship, and their unique blending of Eastern and Western styles.

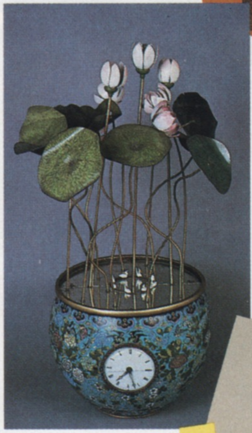
These clocks are being shown for the first time outside the Palace Museum in Beijing, the People's Republic of China.



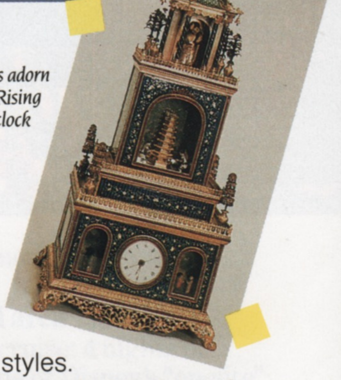
French gateway clock in China Showcase collection



European portraits decorate pagoda doors of this "Bat Clock"



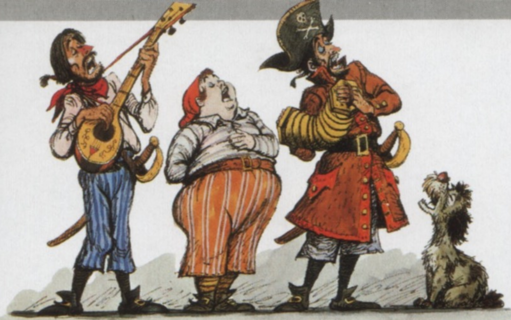
This clock is called Lotus Pot with Water Lilies



Rotating figures adorn this "Rising Pagoda" clock

Original work by Walt Disney Imagineering artists is on display at the recently-opened **Disney Gallery** in **Disneyland**. Created to help define themes and concepts for Disney theme parks, the paintings, sketches and three-dimensional models are having their first public showing. Many of them have been in the company vaults for over 25 years.

Among the showpieces are the original scale model of Sleeping Beauty Castle, constructed in 1954 as a design tool for building the Disneyland landmark; humorous pen-and-ink



character sketches for "Pirates of the Caribbean"; and magnificent paintings and drawings developed for Tokyo Disneyland, Epcot Center, and the Magic Kingdom at Walt Disney World.

Reproductions of selected pieces from the changing exhibitions can be purchased.

And now, ta da—the second **Disney Store**!

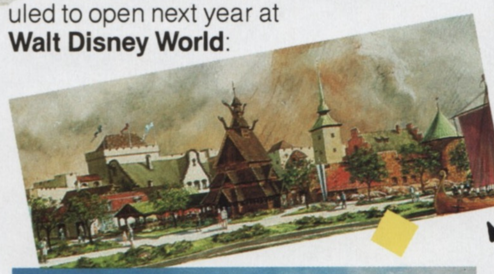
No longer does the public need to visit Disneyland, Walt Disney World or Tokyo Disneyland to find a profusion of Disney merchandise. A second all-Disney store opened recently at Pier 39 in San Francisco, following the successful premiere of The Disney Store in the Glendale (Calif.) Galleria last March.

THE DISNEY STORE

Both stores carry a huge stock of items relating to Disney characters and productions heretofore sold only in the theme parks. The Glendale store, not far from the studio, is designed to resemble a sound stage, with three-dimensional characters posed in the process of filming or being filmed for a movie. The logo is a clapboard, and appears on the marquee outside the store and on some of the products.

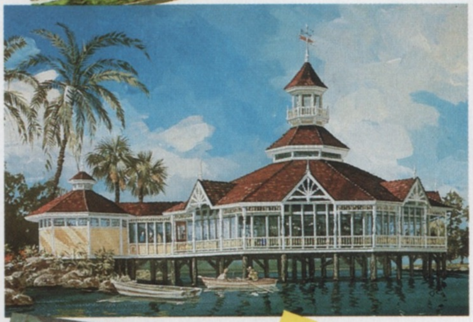
The Bay area store is themed to San Francisco. Mickey Mouse and Minnie are passengers aboard a miniature cable car, and other Disney characters such as Donald Duck and Daisy are featured in familiar city settings.

Five major new projects are scheduled to open next year at **Walt Disney World**:



A Viking voyage will thrill visitors at the Norway pavilion

Norway, Gateway to Scandinavia, a village of shops and restaurants focusing on Norway's colorful past and its current status as a major industrial nation, will also feature what is described as the most exciting travel adventure in Epcot Center.



Grand Floridian is styled after posh turn-of-the-century hotels

The 900-room **Grand Floridian Beach Resort**, located on Seven Seas Lagoon across from the Magic Kingdom, will greet its first guests.

Bob Hope joins Michael Eisner and Mickey Mouse for Disney-MGM Studio groundbreaking

The studio portion of the **Disney-MGM Studio and Studio Tour** will start making movies on a 100-acre site southwest of Epcot Center—with the tour portion slated to open in 1989.

Michael Eisner, Mickey and the gang announce Typhoon Lagoon

Typhoon Lagoon, a 50-acre water entertainment complex with the world's largest man-made watershed mountain and pools for snorkeling, surfing, swimming, floating and sliding, will also serve as a backlot for future film and television productions.

Pleasure Island will be an elaborate, nighttime entertainment center

Pleasure Island at Walt Disney World Village will give vacationers, conventioneers and Central Floridians a new nighttime entertainment complex to visit.

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IMAGINEERING

imagineering

Disney's "Idea Factory" Turns Fancies Into Fact

In 1952, three years before Disneyland opened, Walt Disney assembled a group of "visionaries, perfectionists and workaholics" to plan and design the future Magic Kingdom. After 35 years, these Imagineers—now a force of 700—are still hard at work creating Disney theme parks and other resort and entertainment ventures. They are abuzz with energy. The acceleration of The Walt Disney Company under Michael Eisner and Frank Wells is propelling them into a fascinating and incredibly exciting future.

As President of Walt Disney Imagineering, Carl Bongirno strives to maintain a delicate balance. He sees Imagineering as a place where creative imaginations are free to dream. But it is also responsible for making those dreams a reality, which is no small challenge. Projects like Epcot Center, Walt Disney World, and Euro Disneyland rival some of the largest construction efforts ever attempted.

Walt Disney Imagineering occupies an unmarked building in Glendale, once the site of a cosmetics manufacturing plant. A walk through the cavernous, warehouselike rooms is a tease, since much of the activity centers around designs, models and mockups of theme park attractions that must still be kept secret. In less restricted areas, model makers can be seen building plastic foam miniatures of classic motion picture scenes for "Great Moments at the Movies," a highlight of the future Disney-MGM Studio Tour opening in 1989 at Walt Disney World. Other artists sketch layouts for a possible Disneyland jungle ride based on adventures of *Indiana Jones*. A sculptor puts the finishing touches on a three-headed troll for the forthcoming Norway pavilion, opening in 1988 at Walt Disney World. Elsewhere computer engineers work on the intricate innards of "Audio-Animatronics" characters for "Splash Mountain," opening at Disneyland in January, 1989.

Marty Sklar with a model of himself. Which is which?

Carl Bongirno directs the complex activities of Walt Disney Imagineering

"We have more than 40 projects in various stages of design and construction," Bongirno says. "They range from new attractions at Disney theme parks to innovative urban shopping and entertainment centers across the country. In all, it's approximately $2 billion worth of work.

"But Euro Disneyland is the major thrust of this organization right now. We're responsible for the master plan of the Magic Kingdom there, and all land planning for the outlying projects that will turn seven square miles of French countryside into a multi-billion dollar international showplace. We have about 120 people working full time on it, and they're supported on a part-time basis

Creative team ponders plans for Pleasure Island, opening next year at Walt Disney World

Show set designer concentrates on an innovative project

A three-headed troll destined for the Norway Pavilion at Walt Disney World

by other services and activities within our organization. We're also using tremendous resources on the outside, particularly leading architectural and engineering firms from France.

"The Magic Kingdom will feature the best attractions from the Disney theme parks, as well as new attractions conceived especially for Euro Disneyland. Frontierland will be known as Westernland, because the French are so interested in the 'far West.' Main Street will be updated to look like a major American city in the 1920s and '30s.

"A whole new segment for the Magic Kingdom is being defined right now, to be called Discoveryland. Tony Baxter, our Executive Producer, and his show team are incorporating ideas based on the stories of Jules Verne, since he is such a favorite of the French.

"The contract that was signed with the French specifies that as much as possible of the Park must reflect French culture and character. That will be one challenge in designing the Park. Another challenge will be to make the Park comfortable in the cooler winter months.

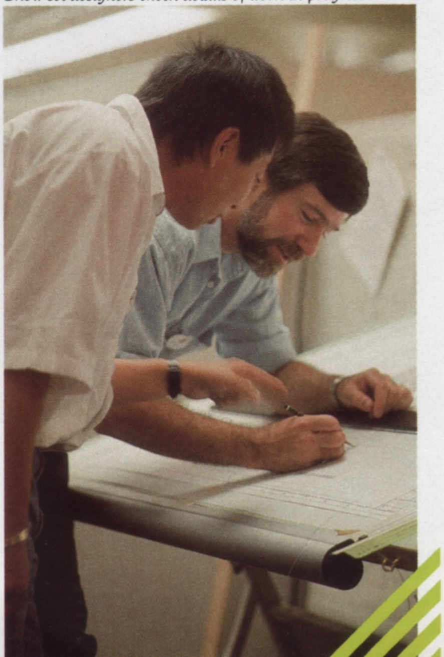
"Walt Disney Imagineering is also deep into master planning the property around the Magic Kingdom. There are 4,400 acres that Disney has the opportunity to develop. Hotels, residential areas, business parks, golf courses, entertainment centers. The first phase of Euro Disneyland, including the Magic Kingdom, is due to open in 1992."

Bongirno is a dynamic, farsighted executive who's had a thorough schooling in everything that goes into a Disney showplace. He first joined Imagineering in 1965. (Back then it was known as WED Enterprises.) Bongirno worked with Walt Disney himself on the planning for Walt Disney World and the Magic Kingdom. Later he moved to Florida to assist with management of the construction. In his capacity as Vice President of Finance and Services from 1972 to 1979, he not only was responsible for all financial matters for Walt Disney World but had overall responsibility for all service activities; wardrobe, warehousing, transportation, laundry, and the Disney telephone company.

"Right now we are exploring the idea of a network of Disney entertainment centers that will integrate the Disney experience into communities around the country," Bongirno continues.

"These centers will provide exciting Disney entertainment and recreation not available in urban areas today.

Show set designers check details of work in progress



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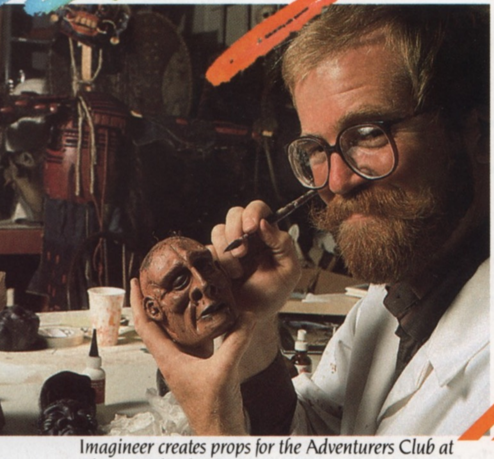
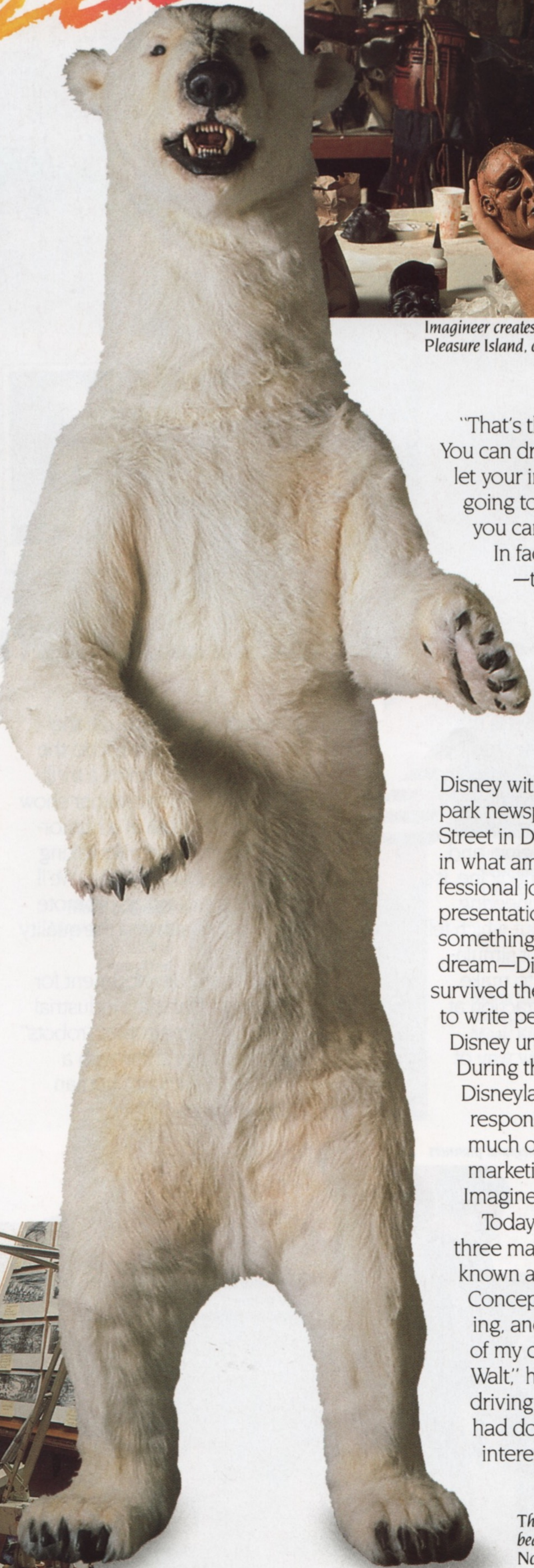


Imagineer creates props for the Adventurers Club at Pleasure Island, opening in 1988

Members of creative team on Euro Disneyland study model of the Magic Kingdom



Imagineers, as Bongirno points out, come from all walks of life. They include artists, writers, designers, engineers, architects, model makers, technicians, and many other craftsmen. Together, they are responsible for every phase of project development, from concept to completion.

The method of measuring a Disney Imagineer is deceptively simple.

"Everyone starts with a blank sheet of paper," says Marty Sklar, Executive Vice President, Creative Group. "There are two ways to look at a blank sheet of paper. You can see it as the most frightening thing in the world, or as the greatest opportunity in the world because nobody's put anything on it.

"That's the way we look at it here. You can dream, create new things, let your imagination go. No one's going to stomp on you because you came up with a weird idea. In fact, we expect—and need—the unexpected."

Sklar came to the Disney organization from UCLA in 1955, a month before Disneyland opened. His first assignment was to present Walt Disney with the concept of a theme park newspaper to be sold on Main Street in Disneyland. "So there I was, in what amounted to my first professional job, having to make this presentation to Walt Disney on something that involved his lifetime dream—Disneyland." Sklar not only survived the challenge, but went on to write personal materials for Disney until Disney's death in 1966. During the early days of Disneyland, Sklar also was responsible for developing much of the Park's publicity and marketing materials. He joined Imagineering in 1961.

Today Marty Sklar oversees three major areas collectively known as the Creative Group: Concept and Design, Engineering, and Production. "I owe a lot of my creative philosophy to Walt," he says. "Walt was always driving us to go beyond what we had done before. He wasn't interested in repeating himself.

Show designer produces conceptual renderings for Life and Health pavilion in EPCOT Center, opening in 1989

This 11-foot Audio-Animatronics polar bear will perform in an attraction at the Norway Pavilion

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Dreams, ideas and the unexpected are welcome here

Two guys and a ghoul take a lunch break in the Big D Diner at WDI

DECUIR
HEATRE

The more or less typical office of a Disney Imagineer

GREAT SPIRITS HAVE ALWAYS ENCOUNTERED VIOLENT OPPOSITION FROM MEDIOCRE MINDS -Albert Einstein

Photo of Albert Einstein dominates bulletin board in conference room

To me, he was a tremendous motivator. You just wanted to do better the next time. You wanted to do your best. Walt drew more out of you than you thought you had in you. A lot of the working relationship with our staff is a result of that whole process of seeing Walt inspiring and motivating people. I may not be able to use the same techniques, but I still try to get our people to go beyond where they are today. There's a good chance that their wild ideas, their dreams, will end up in one of our projects."

One such project, Sklar says, is the Life and Health pavilion presented by Metropolitan Life Insurance Company for Future World in Epcot Center. Opening in fall, 1989, this spectacular attraction deals with birth, aging, and the expanding frontiers of medicine. It's a concept Walt Disney Imagineering has long been toying with, but which fell short of realization until flight simulators were successfully used to make possible the "Star Tours" attraction at Disneyland this year.

"Now we have a whole new way of sending guests on a trip through the human body," says Sklar. "We'll do the story of the immune system as a thrill ride called 'Body Wars.' In another show we'll do the story of stress in a humorous way, with a command pilot taking people inside somebody's head. We'll have a 'Fitness Fairground' to promote ways of improving health and the quality of life."

A new attraction in development for Disneyland, notes Sklar, stars industrial robots and Audio-Animatronics "robots" performing in a variety show with a vocal assist from well-known human actors. The concept is being developed for the Carousel Theater when "America Sings" closes so that its Audio-Animatronics cast can undergo a drastic facelift for quite different roles in the forthcoming water flume ride, "Splash Mountain." This attraction is themed to the Disney movie, "Song of the South," and will feature Br'er Rabbit, Br'er Bear and other characters from the storybook tale.

"The Imagineers also are well along on designs for the exhibits portion of the Gene Autry Western Heritage Museum at Griffith Park in Glendale," says Sklar. This is one of the occasional projects Imagineering undertakes for outside sponsors. "It's themed to the Old West, the spirit of exploration and community, and utilizes a combination of film, dimensional effects and so forth," Sklar continues. "They came to us because of our experience with special gallery exhibits for the China, Japan and Mexico pavilions at Epcot Center."

Carl Bongirno (left) meets with Euro Disneyland planners

Figure finishers touch up models to be featured in Gene Autry Western Heritage Museum

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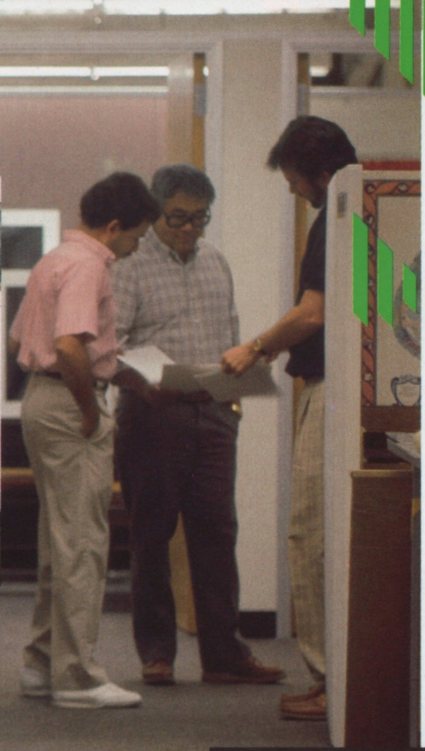
WDI executives Marty Sklar, Pat Scanlon and Carl Bongirno (facing camera) conduct an informal meeting

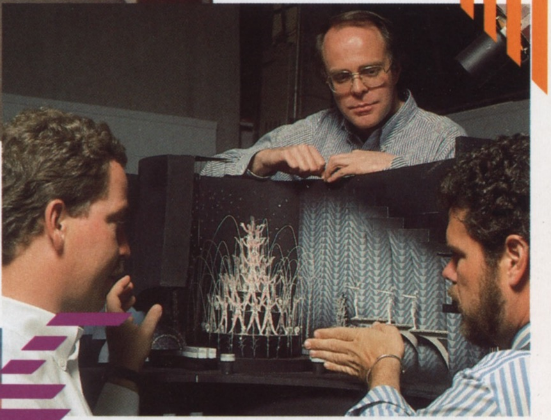


Graphic designers compare notes and check proofs

Such projects show just how far Imagineering has come since its initial endeavors for Disneyland. After the Park opened on July 17, 1955, the Imagineers' next big task was to design four shows for the 1964 New York World's Fair that were later incorporated as Disneyland attractions: "Great Moments With Mr. Lincoln;" "It's a Small World;" "General Electric Carousel of Progress;" and "Ford Magic Skyway," elements of which were incorporated into the Primeval World segment of the Disneyland Railroad. Then Imagineering moved on to master plan, design and engineer the 28,000-acre Walt Disney World, which opened in Orlando, Fla., in 1971, Epcot Center (1982) and Tokyo Disneyland (1983).

And meanwhile the Imagineers continue to probe the future, seeking ever more ways of changing fancies into fact. "Epcot and all of Disney's attractions will always be in a state of becoming," says Carl Bongirno. "The challenge to us is enormous, but we are ready to meet it. We seek ideas that spark the interests of our guests. We're looking for ways to engage the imagination, through story and technology. Our Imagineers will always be discovering new frontiers. It's a process that I believe makes Imagineering the most unique design organization in the world."

Wayne Williams, Photographer



Imagineers study model of an attraction for the forthcoming Disney-MGM Studio Tour at Walt Disney World

Model of Splash Mountain, opening in 1989 at Disneyland

Marty Sklar, Carl Bongirno and members of Euro Disneyland creative team review models for the Magic Kingdom there

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michael EISNER & *frank* WELLS

Michael D. Eisner and Frank G. Wells have guided the destinies of The Walt Disney Company since September 1984, Eisner as Chairman and Chief Executive Officer, Wells as President and Chief Operating Officer. Their backgrounds differ, but they work in amazing harmony. Their offices on the third floor of the studio's Animation Building are a few steps apart, and several times a day they pop into each other's office to confer on pending matters.

How do they divide their duties?

"Sort of mystically," replies Wells, a tall man with an actor's good looks and keen eyes behind horn-rimmed glasses. "We're constantly in touch with each other.

"Michael takes a preeminent role in all things creative, as well as being a whale of a businessman. I do a lot of the administration throughout the company, particularly in the theme parks, consumer products, Walt Disney Imagineering. There's no formal separation of duties; all divisions report to both of us."

The pair had known each other only slightly before they assumed the Disney helm in a major reorganization.

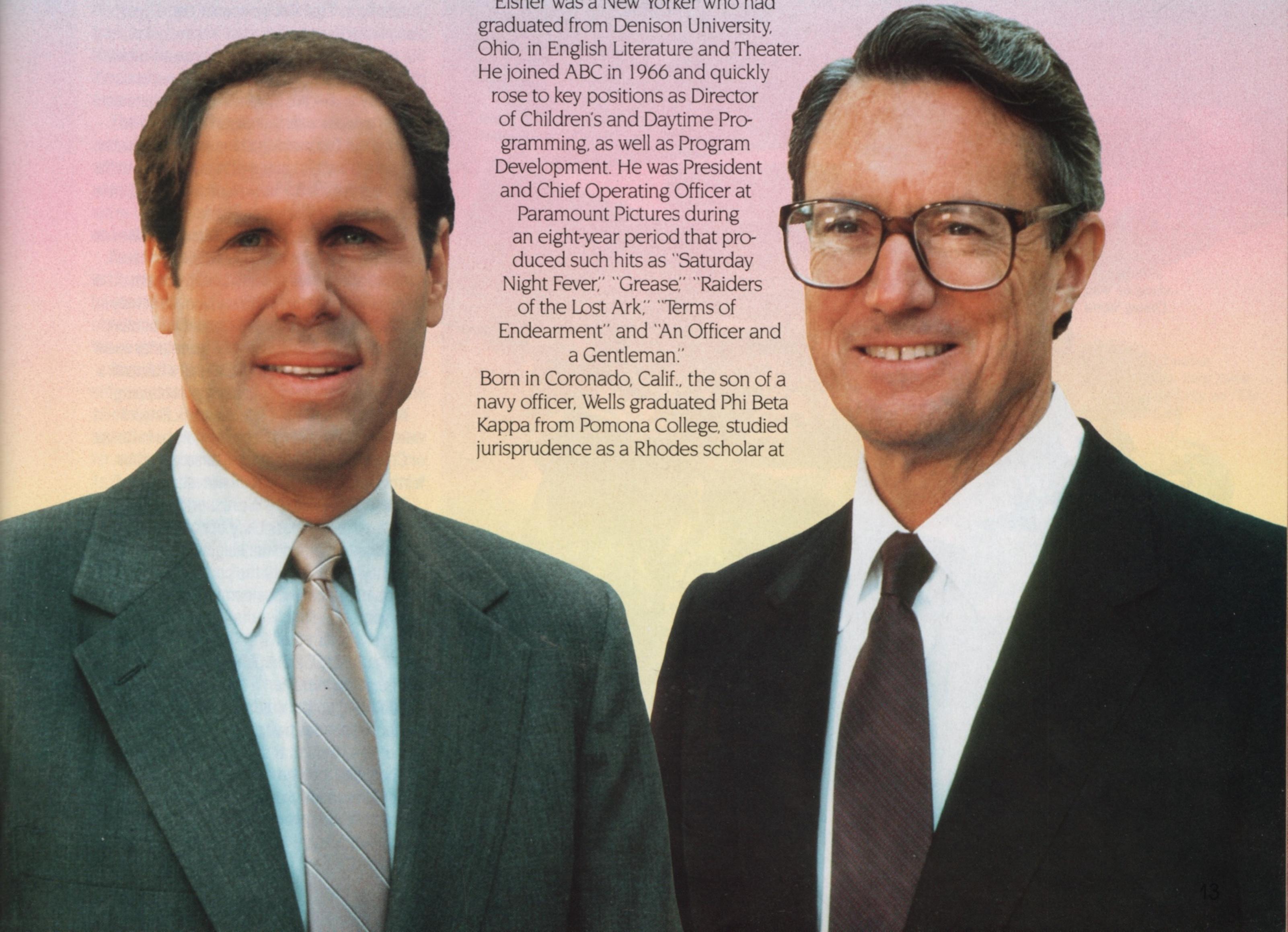
Eisner was a New Yorker who had graduated from Denison University, Ohio, in English Literature and Theater. He joined ABC in 1966 and quickly rose to key positions as Director of Children's and Daytime Programming, as well as Program Development. He was President and Chief Operating Officer at Paramount Pictures during an eight-year period that produced such hits as "Saturday Night Fever," "Grease," "Raiders of the Lost Ark," "Terms of Endearment" and "An Officer and a Gentleman."

Born in Coronado, Calif., the son of a navy officer, Wells graduated Phi Beta Kappa from Pomona College, studied jurisprudence as a Rhodes scholar at Oxford and took his law degree at Stanford. He was Vice Chairman of Warner Bros., Inc., before coming to Disney.

Do Eisner and Wells disagree?

"Sure—healthy, constructive disagreements," volunteers Frank Wells, an adventurer who took 1983 off to climb the highest mountains on the seven continents and nearly succeeded; he had to turn back a day away from the top of Mt. Everest.

"You just argue it out until the decisions are reached. They usually get



. . . A LOOK AT T

pretty clear by the end of the day. It's healthy—a contest of ideas.

"It's not just that Michael and I disagree. We encourage everybody in the company to speak their own views. That's a key principle here. There's no monopoly on good ideas."

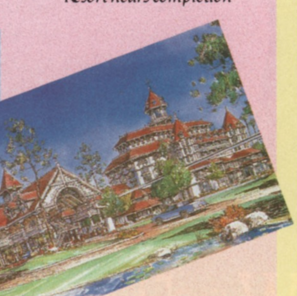
Michael Eisner is an affable, outgoing man with a ready smile and an eager manner that has served him well as host of "The Disney Sunday Movie" on television. Recently he sat behind the desk

Euro Disneyland site is 20 miles from Paris

Michael Eisner and Jacques Chirac, Premier of France

Euro Disneyland

Spectacular attractions lie ahead for Walt Disney World


Grand Floridian Beach Resort nears completion

TYPHOON LAGOON

Far-reaching plans embrace Disneyland

Tokyo Disneyland
WELCOME
Tokyo Disneyland destined for expansion

THE NEXT FIVE YEARS

Here is Eisner's view of the next five years of Disney history:

Euro Disneyland—"That will be the major happening in the parks area. At least one of the gated attractions—the Magic Kingdom—will be opening in 1992. Possibly a second in 1993 or 1994; it might be a French studio and studio tour or a water theme of some kind. Resort hotels and other hotel rooms, golf courses, a festival market place will all be on our 5,000 acres at Marne-la-Vallee."

Walt Disney World—"Our continuing expansion there will be just as important. The mega-attraction will be the Disney-MGM Studio and Studio Tour. That will be opening next year, along with Pleasure Island, the Norway Pavilion, the Grand Floridian, Typhoon Lagoon—all that plus substantial hotel and convention expansion."

Disneyland—"We have unrealized plans as we try to work with the city of Anaheim in figuring out the parking phenomenon, what to do about a second gated attraction, how to fit it into our adjacent, undeveloped 40 acres, how it relates to the Disneyland Hotel, etc."

The Burbank Project—"We have committed to a year of development. This would be the home of the Disney animation department, The Disney Channel, the Archives, plus the Disney-MGM Studio Backlot, which would be outdoor sets for movies. Mainly it will be an entertainment center with movie theaters, dining facilities, a studio tour plus tremendous retail shopping."

Regional Centers—"The Burbank Project would be the prototype; others could be in Dallas or Chicago or Philadelphia. These would be festival market places with entertainment."

Tokyo Disneyland—"We're working with the Japanese on the possibility of some other entertainment around the Magic Kingdom, and how they will deal with the peripheral situation. The train station will be completed, possibly next year, bringing visitors from downtown Tokyo in 15 minutes. 'Big Thunder Mountain' and 'Captain EO' just opened, and 'Star Tours' will be going there."

Summing up the outdoor entertainment sector, Eisner observed: "You could say at the end of five years that sector of our company will be twice the size it is now. We will increase our gated attractions from four to seven, plus the festival shopping areas."

Another Magic Kingdom abroad?

"Not in the next five years. We have enough

HE FUTURE . . .

of his studio office, which is decorated with selected pieces of Disney memorabilia, and reflected on the company's future. The first three years of the Eisner/Wells stewardship had produced a remarkable record of revitalization in all divisions of the company. The value to shareholders reacted accordingly, rising from $2 billion to between $7 billion and $8 billion, Eisner reported proudly.

on our plate now. If we get all this done and do it well, I'll have no hair left."

Eisner continued with the five-year plan in other areas:

Motion Pictures—"We're getting on track. In that whole division we will have some growth. We'll surely be up to speed with our Touchstone films and our Disney animated films, producing one every year or 18 months. We will increase the number of Disney live-action films."

Television—"Hopefully we'll expand substantially in network presence. Right now we have 'The Disney Sunday Movie' and 'Golden Girls,' plus a new show on CBS, 'The Oldest Rookie.' I hope if we were talking five years from now, it would take me a few more minutes to describe our other shows. Our television syndication has developed strongly, and we expect it to grow."

The Disney Channel—"I guess we have three and a half million subscribers now. I don't know what will happen in five years. There's no way of telling where it will level off. Right now we're growing strong and working very hard on making the programming good."

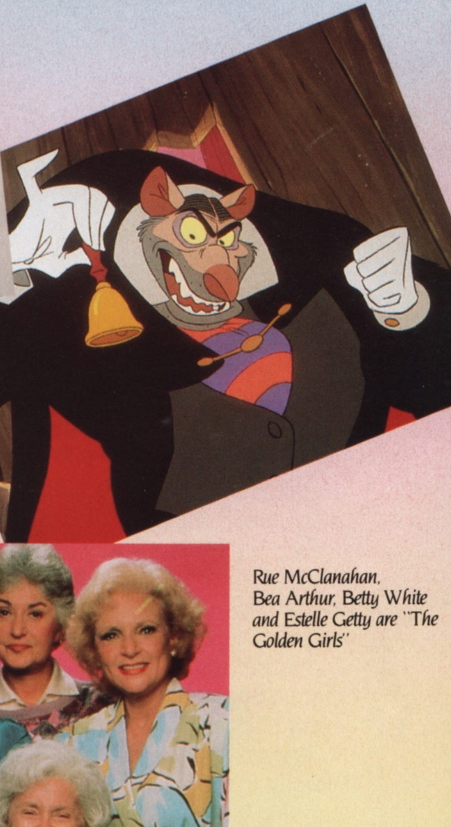
Real Estate—"Obviously we have major areas to develop, in Florida and in France. There will be theme parks, hotels, office buildings, residential areas, farm land and green belt. All those things need to be balanced."

Acquisitions—"We have to look for opportunities outside our existing businesses but in allied fields. Broadcasting is an area we are attracted to. We acquired KHJ-TV in Los Angeles for many reasons. The broadcast business in its own right has the kind of growth and potential that we need to achieve our projected company growth. KHJ-TV is in our home market where we can watch it, and it's in the Disneyland market. Also it's in the second largest market in the country and the first market in advertising dollars spent."

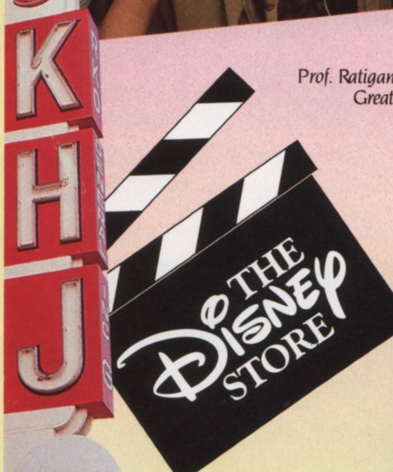
Retail—"We're looking very strongly into the retail area. We opened The Disney Store in the Glendale Galleria, and it has been a monumental hit. We've opened another one at Pier 39 in San Francisco, and we're looking for other places to expand."

Consumer Products—"Always a vital part of our business. We are looking in all areas for creative things we can do with the Disney franchise, whether it's children's furniture or whatever."

Richard Dreyfuss, Nick Nolte and Bette Midler of "Down and Out in Beverly Hills"



Prof. Ratigan threatens "The Great Mouse Detective"



Rue McClanahan, Bea Arthur, Betty White and Estelle Getty are "The Golden Girls"

Eisner concluded with management's major mission in the next five years: not to blow a significant opportunity.

"We must be careful to maintain the quality, maintain the culture, maintain the heritage that Walt Disney and Card Walker and Donn Tatum and the others bestowed upon us. We can never forget that, never take it for granted, never take our employees for granted, never take our guests for granted. Never cut so deep into our overhead that we no longer keep our parks clean and our guests happy. All those things are most important."

Mickey Mouse greets the Eisner family (from left): Michael, Anders, Breck, Eric, Jane

The visitor comes away from Michael Eisner with the clear perception that he derives immense enjoyment from his job. The same is true of Frank Wells.

"It's the best," said Wells, admitting that he takes his work home with him every night.

"Just ask my wife, Luanne. Physically, literally, in the briefcase, and up here (tapping his head). I wish sometimes I didn't do it so much, but I can't help it."

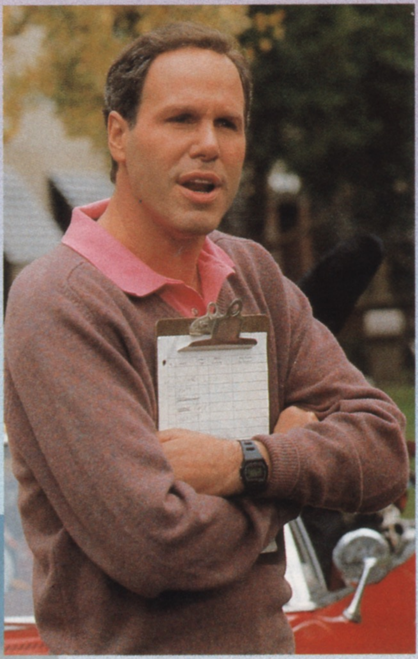
The challenges of helping to manage the world of Disney preclude any conquest of mountain peaks for the present. "Maybe I'll go back in 1990," he said, "but I'm happy as heck doing what I'm doing right now."

What does Wells see for Disney's future beyond the next five years and into the 21st Century?

"First of all there's a huge area out there called the international world. We're just moving into France. There are lots of other countries. We seem to have in Disney and in the characters something that doesn't merely translate, it *is* as much endemic to other countries as it is to America. So you carry that culture, that franchise right around the world. That will go on forever.

"The other area is our existing lines of business. Somewhere down the line I suspect there will be other businesses that relate to our central theme of entertainment and all that goes with it. The future is unlimited."

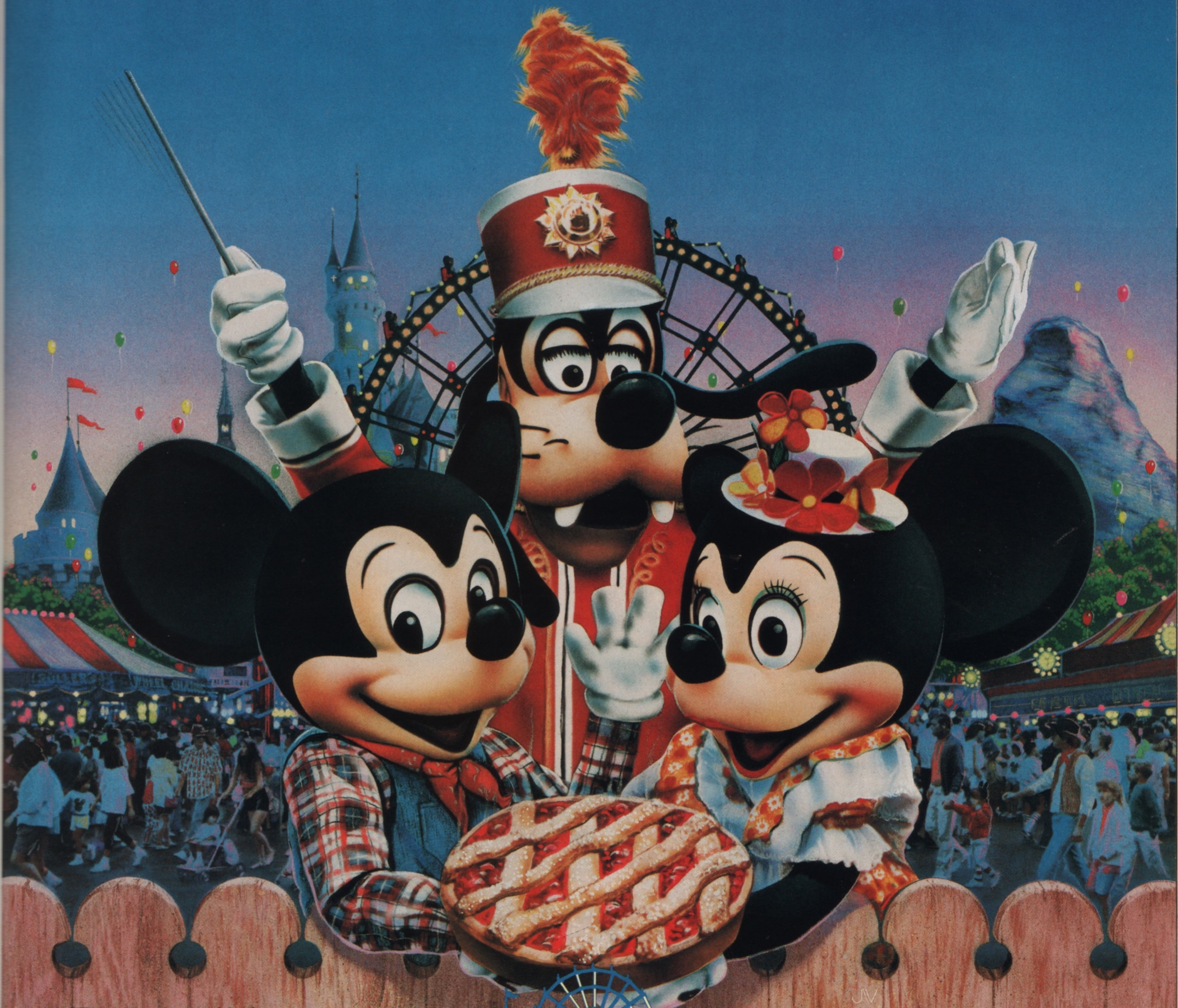
—Bob Thomas


Michael Eisner takes notes during visits to Walt Disney World

Frank Wells conquers the Matterhorn at Disneyland

Goofy garners a guffaw from Frank Wells

The State You Want To Be In.



The Best of 50 Great State Fairs All Rolled Into One!

Come on and join in all the down home fun of a rip-roaring State Fair—Disneyland style!

Clap your hands and sing along with the daily **Come To The Fair** Parade—featuring colorful dancers, daredevils, guest dignitaries, and a spectacular Midway finale. Dance, drink, and treat your taste buds to all the fabulous foods of **An Ol' Fashioned Block Party,** happening everyday in Town Square.

STATE FAIR
Disneyland

Test your skills, at the great Disney **Midway Games.** Squeal for your favorites in the hilarious **Pigmania Pig Races** at "Pig" Thunder Ranch. And cross your fingers for death-defying **Thrill Acts** throughout the Park.

Come celebrate the greatest State Fair ever!

September 19–November 15

Park Hours: Disneyland is open every day.
For further information, call (714) 999-4565.
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Just where did w
clothes could

We were having lunch at our favorite restaurant, just minding our own business, when these cute little characters popped right out of nowhere.

"Put some real fun back into children's clothes," they giggled. "And maybe we'll let you call 'em McKids™."

Seemed like a good idea to us.

So back at Sears headquarters, we called the whole gang together. "Only the very brightest colors!" we said. "Only the most comfortable fabrics!" we urged. "Only the most exciting designs!" we insisted.

Well, what happened next surprised even us.

Almost overnight, the most fabulous children's clothes started appearing. The cutest sportswear for little girls. Fun pants with real suspenders for little boys. Really terrific pajamas for toddlers, complete with little feet. Not to mention the most delightful sweaters and socks and shoes and jackets and bottoms and tops and. . . .

To make it brief, we went back to our favorite restaurant and showed everything to our little friends. (Pictured right.)

And they liked these new clothes so much they said we could call 'em McKids.

And now you can see the whole amazing collection—in sizes for infants, toddlers, girls 4 to 6x, and boys 4 to 7—at any one of our Sears children's departments across the country. At amazingly reasonable prices, we might add.

We're kinda excited about the whole thing.

And once you see McKids, we think you'll understand why.

McKiDS™

Exclusively at Sears

e get the idea kids' be more fun?

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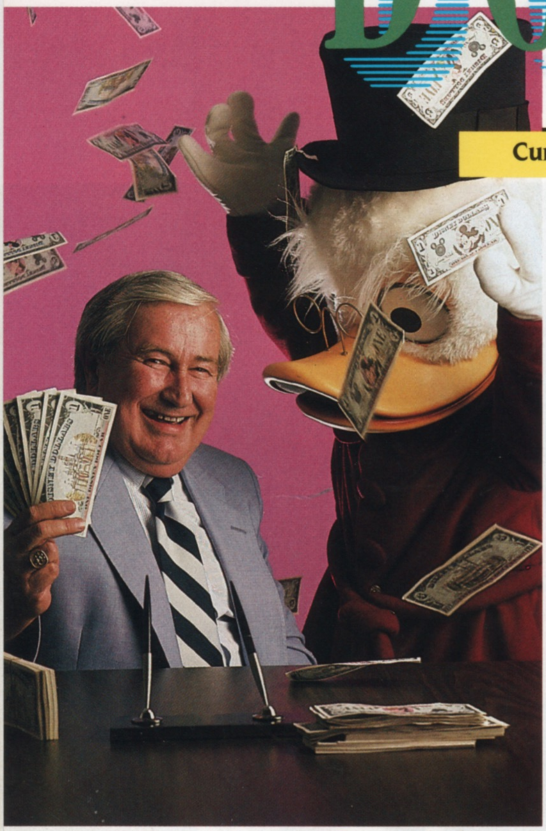
DISNEY DOLLARS

Currency With Character For The Magic Kingdoms



Scrooge McDuck eyes Jack Lindquist's winning hand of Disney Dollars

The romance of travel. Cross the border into a foreign land and leave "back home" far behind. There are new sights to see, new smells to savor and a different language to fill your ears. Even dealing with the local currency is an adventure.

A trip to Disneyland is like visiting a foreign land. Enter the Magic Kingdom and leave the real world behind. This enchanted realm has its own City Hall. A one-horsepower transit system. A fire department. Even a navy that boasts among its fleet a sternwheel steamboat and sleek submarines.

Last May, the Disneyland fantasy became complete when Disney Dollars were issued. Now guests crossing the frontier between reality and Disneyland can exchange their U.S. currency for this new coin of the realm.

"Disneyland has long been considered its own nation," explains Jack Lindquist, Executive Vice-President of Marketing and Entertainment for Disneyland/Walt Disney World. "If you count our guests and cast members, we have a population in the millions. In keeping with that theme, it seemed natural to create our own currency. It's an extension of the fantasy environment we offer our guests."

Disney Dollars are available in $1 and $5 denominations, with Mickey Mouse and a Disney Fantasyland castle on the $1 bill, Goofy and the Mark Twain steamboat on the $5.

Guests can receive their change in Disney Dollars for ticket purchases or for any regular transactions throughout the Park, such as food, merchandise, and service. Then after a day at Disneyland, the currency can be changed back into U.S. notes. But many of these beautiful, brightly colored bills will be tucked away as souvenirs. "Disneyana" fans are among the most dedicated collectors in the world.

"The collector market could easily swallow up half of those (Disney Dollars) and they'll never get used," says Tom Tumbusch, an Ohio author of a three-volume guide to Disneyana collectibles. Tumbusch also cites the practice of some Disneyland guests who bank within the Park to have a special Disneyland check drafted without any intention of ever cashing it.

So the success of Disney Dollars seems assured. But this is far more than "funny" money, and anti-counterfeiting is of the highest priority. The production of Disney Dollars employs highly sophisticated techniques. State of the art four-color printing was produced by Embossing Printers, Inc. of Battle Creek, Michigan. "To the best of our knowledge, this is the first time four-color currency has ever been used in the United States," said Mike Fatt, Vice President and General Manager of EPI. "The Walt Disney Company is known for their excellence throughout the world, and it is very exciting for us to be involved in this pioneering program."

Tools of the banknote trade include steel plates and engravers' knives and blades

Tight security demands an ID even for a well-known Mouse

UNITED STATES BANKNOTE COMPANY
MICKEY MOUSE

Mickey makes a friend of Louis Baldino, Vice President and Superintendent of Engraving, U.S. Banknote Corporation of Chicago

Mickey Mouse displays proof sheets of Disney Dollars bearing his likeness

The next step in creating Disney Dollars was a complex intaglio engraving process. This gives the bills raised texture and fine detail. United States Banknote Corporation of Chicago, a recognized leader in the design of stock certificates, bank notes, bonds and other security documents, completed this part of the process. "What we produced for the Disney organization, the engraving and making of the two plates ($1 and $5 denominations), took 203 hours," said Morris Weisman, Chairman of the Board of U.S. Banknote.

UPPER LEFT Mickey checks ink mixer at U.S. Banknote

CENTER LEFT James Cook operates engraving press

BELOW Mickey receives first Disney Dollars

Wayne Williams, photographer

Each bill carries an individual serial number. And, to further prevent counterfeiting, the bills were printed on rare, expensive rag cotton stock which bears a subtle watermark.

Look on the face of a Disney Dollar and you'll see the finishing touch that makes these bills official, the signature of Scrooge McDuck, Secretary of the Disney Treasury. "I'm glad we're finally producing our own money," says Scrooge. "I'd like to see a famous Disney Duck on one of these bills in the future. Say Donald, Huey, Dewey, Louie—or even me!"

Treasurer Scrooge McDuck delivers first shipment of Disney Dollars from an armored car to Disneyland

The Treasurer's only misgivings center around the even exchange rate with U.S. currency. "This is really beautiful money. I tried to convince the administration that it is worth much more. But they thought I was quackers."

For the inaugural run, over $2 million worth of Disney Dollars was put into circulation. The bills, identical to those in Disneyland, will be available at Walt Disney World beginning October 1. A 1988 series of Disney Dollars will be introduced early next year, in line with plans to issue a new series of the currency annually.

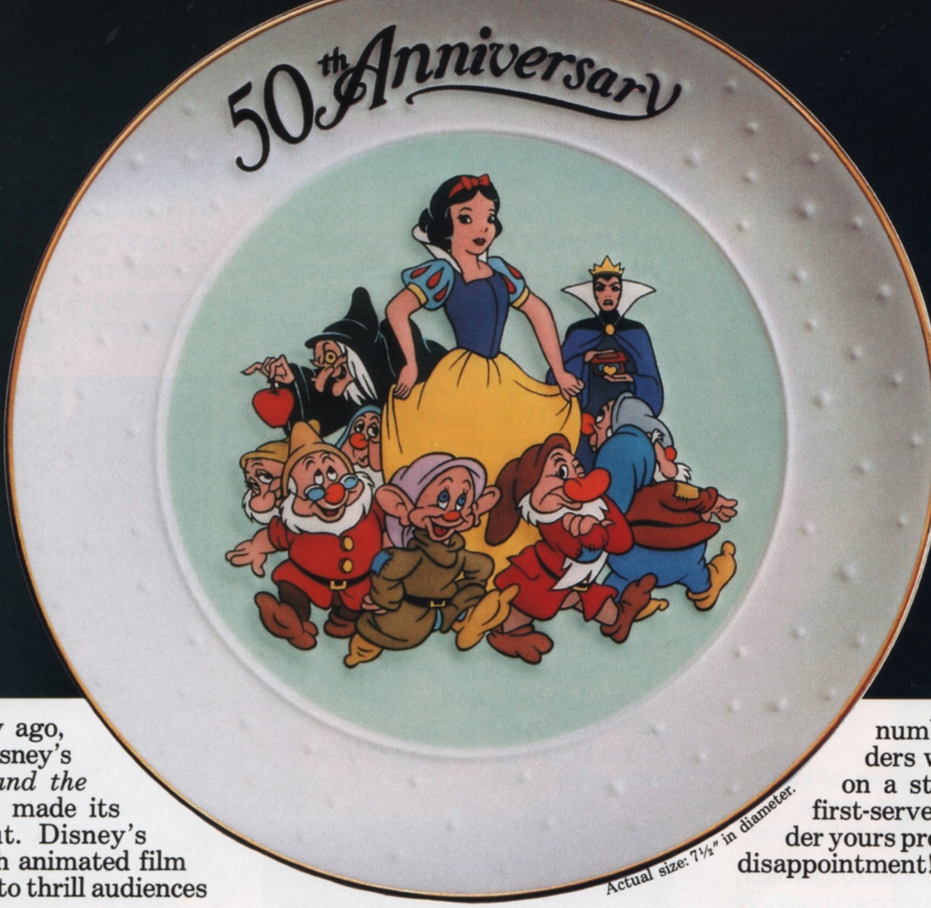
So when your travels take you to the Magic Kingdoms, don't be surprised if someone asks, "Do you have five Mickey's for a Goofy?"

by Jackie Schell

Dale Castillo is awarded first publicly-circulated Disney Dollar

DISNEY DOLLARS
FIRST DISNEY DOLLAR EXCHANGED
Disneyland

Walt Disney's *Snow White and the Seven Dwarfs* Golden Anniversary Commemorative Plate



Actual size: 7½" in diameter.

A half-century ago, in 1937, Walt Disney's *Snow White and the Seven Dwarfs* made its exciting debut. Disney's first full-length animated film has continued to thrill audiences for 50 years!

Now, to commemorate the Golden Anniversary of this film classic, The Walt Disney Company has commissioned a special Golden Anniversary Plate — a work of art available exclusively from The Disney Collection.

This unique collector's plate has been crafted in fine, imported porcelain by an unusual process that combines the depth and dimension of sculpture with the brilliant colors of traditional, glazed porcelain plates. The relief design has been meticulously hand-sculpted on a master mold, and original Disney artwork is hand-applied and fired onto each plate. Then, a brilliant glaze is fired onto the plate surface, and a thin line of gleaming 24-karat gold applied to the rim.

This Golden Anniversary issue is strictly limited. Only 9500 collectors will ever be able to own this numbered plate. Orders will be accepted on a strict first-come, first-served basis, so order yours promptly to avoid disappointment!

Limited edition of 9500 worldwide.

- **Individually hand-numbered.**
- **Exclusive — available only from The Disney Collection.**
- **Vibrant artwork, hand-applied and fired onto relief porcelain.**
- **Designed and authorized by The Walt Disney Company.**
- **Fully authenticated, with The Disney Collection hallmark.**

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THE DISNEY COLLECTION
A SERVICE OF GROLIER ENTERPRISES INC.
SHERMAN TURNPIKE, DANBURY, CT 06816

Clip here and send, with payment.

GOLDEN ANNIVERSARY COMMEMORATIVE PLATE

Please send my hand-numbered, limited edition 50th Anniversary Snow White Commemorative Plate, in relief porcelain. Enclosed is my check or money order for the initial payment of $22.50, and I will be billed for the balance upon shipment. Total price is $42.50* plus $2.50 shipping and handling (total, $45.00*). Or, I may choose to charge my credit card, and be billed upon shipment. If I am not completely satisfied, I may return the plate within 30 days, at your expense, for replacement or refund.
50707

*Sales tax is extra in NY and CT. © 1987 The Walt Disney Company

Please allow 6-10 weeks for shipment.

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Danbury, CT 06816

CLF

THE LAND

LISTEN TO THE LAND
"Let's listen to the land we all love,
Nature's plan will shine above,
Listen to the land, listen to the land."

THE LAND is a wonderful pavilion demonstrating advanced methods of harvesting food for our world. In huge greenhouses, high-technology agriculture and new growing techniques are displayed for everyone to see. Tomatoes and other plants grow in the air, with water and nutrients sprayed onto their roots. Conveyor belts move potted peppers through optimum light zones. Lettuce supported on plastic foam floats on water beds. Pumpkin vines grow upward to the ceiling. Saltwater is used to irrigate special halophytic plants. Pineapples, bananas, papayas and rice flourish in clean white sand beds. These are just a few of the experimental growing systems showcased in THE LAND.

THE LAND is exploring possibilities for future agriculture. By combining new technology, imagination, hard work and sensitivity to our environments we can harvest more food for the world.

"The seasons come,
And the seasons go,
Nature knows everything
That it must know.
The earth and man
Can be good friends,
So let's listen so our harvest time
Will never end."

Entrance to THE LAND

A HYDROPONIC GARDEN

Hydroponics is the art of growing plants without soil. At THE LAND this clean high-tech method is used to grow a variety of vegetables. You can grow your own hydroponic garden and discover the fun of controlled-environment agriculture. Perhaps you can grow the next State Fair's prize-winning produce.

Margit gives Frank lessons in hydroponic gardening

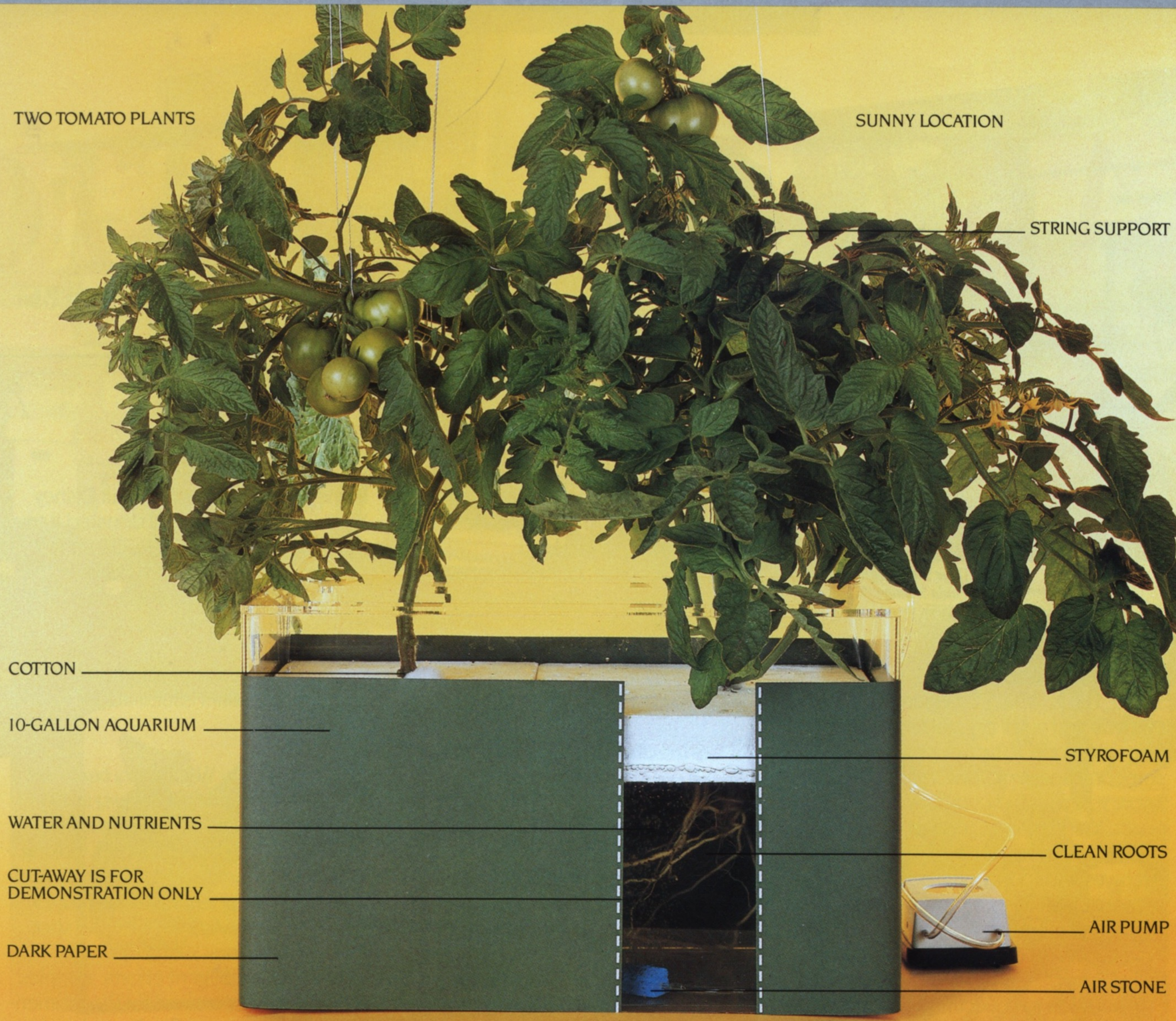
To start your garden you will need: A 10-gallon fish aquarium equipped with pumps to aerate the water, balanced liquid nutrients (fertilizers—available at most Garden Centers), dark paper, Styrofoam, cotton balls, and 2 to 4 seedling tomatoes or lettuce plants.

Cover the outside of the aquarium with dark paper to reduce the

Sprouting coconuts

Cactus apple ripening

A ride through a field of tomatoes


TWO TOMATO PLANTS
SUNNY LOCATION
STRING SUPPORT
COTTON
10-GALLON AQUARIUM
STYROFOAM
WATER AND NUTRIENTS
CLEAN ROOTS
CUT-AWAY IS FOR DEMONSTRATION ONLY
AIR PUMP
DARK PAPER
AIR STONE

growth of algae on roots. Fill the aquarium with water, turn on the pumps, and add nutrients. Cut a piece of Styrofoam to the size of the aquarium's water surface. Also cut ½-inch diameter plant holes, evenly spaced, in the foam. Float the Styrofoam in the water. Take your seedlings and carefully rinse their roots, cleaning off all soil. Gently push the plants through the holes in the foam. Tuck dry cotton around the base of each plant to firmly hold them upright. As your plants grow, use string tied above as additional support. Place your garden in a sunny location. Change the water and add nutrients once a month. If plants become diseased, clean the system with bleach and replant. To rid plant of small pests gently vacuum.

PLANT NUTRIENTS which are essential for growing a HYDROPONIC GARDEN.

- Nitrogen
- Phosphorus
- Potassium
- Calcium
- Magnesium
- Sulfur
- Iron
- Manganese
- Zinc
- Copper
- Chlorine
- Boron
- Molybdenum

Produced and photographed by Dawn and Max Navarro

Pumpkins growing upward

Beds of lettuce with A-frame supporting melon plants

Tomatoes supported with string

Peppers moving on conveyor belt

MAKING HISTO

Disney Archives Keeps An Eye on the Parks

Dave Smith with staffers Paula Sigman, Karen Brower, Rose Motzko

Ask several people walking down Main Street, U.S.A. what Disneyland means to them, and you'll get a different answer from each one. If, by any chance, someone answers, "history," you'll know you're in the company of Dave Smith, founder and caretaker of the Walt Disney Archives. Since 1970, when the Archives was founded to collect and preserve Walt Disney Company documents and memorabilia, Smith has been on a perpetual quest for things intrinsically Disney.

In addition to collecting scripts and production records of every Disney film and television show, and related items such as animation cels and character merchandise, the Archives houses memorabilia of Disneyland.

"You can reconstruct important events in Park history, as well as changes in society at large, by consulting our Park memorabilia," says Smith. "The Disney Archives is a major source of information on 20th century entertainment and aesthetics. It is open by appointment to scholars."

DID YOU KNOW:

...That 1961 was a bonanza year for the Archives?

"Some Disney employee—I don't know his name, but he's been blessed many times by our staff—went around Disneyland, into every store, restaurant, and exhibit with a giveaway, and assembled a complete package of memorabilia. Napkins, place mats, menus, straws, match books, postcards, souvenir maps—this person didn't forget a thing." Smith has done the same every year since 1970, "but prior to the establishment of the Archives, we don't have a complete collection—except for '61."

...That the Archives has the first Disneyland ticket?

Roy Disney paid one dollar for Disneyland's first ticket, and saved it. "For the first three months or so, admission to Disneyland didn't cover the attractions—you had to pay separately for each ride," says Smith. "We have the tickets for all of the rides. Then Walt added ticket books, which simplified admission and remained the system for many years." Roy Disney obtained the first Walt Disney World ticket as well, and donated it to the Archives. The first EPCOT Center ticket found a permanent home in the Archives, but Smith has not been able to track down *ichibanme* for Tokyo Disneyland.

The Archives also has samples of the first Disney Dollars issued at Disneyland May 5, 1987.

...That Walt Disney World history begins with the invitation to the Grand Opening in 1971?

While the Archives was established 15 years after Disneyland opened, making it difficult for Smith and his staff to find materials documenting those first 15 years, the archivists were on the spot when Walt Disney World opened. Through their diligent efforts, samples of the materials created for the momentous opening were all collected and preserved as they became available.

...That vitamin pills were given away at Disneyland?

Smith donated to the Archives a small bottle of vitamin pills sporting the Magic Kingdom logo which he had picked up as a kid on a visit to Disneyland. Sample vitamins were given away by the Upjohn Pharmacy on Main Street, U.S.A. Upjohn was a participant from 1955–1970; Smith dates his bottle from the late '50s.

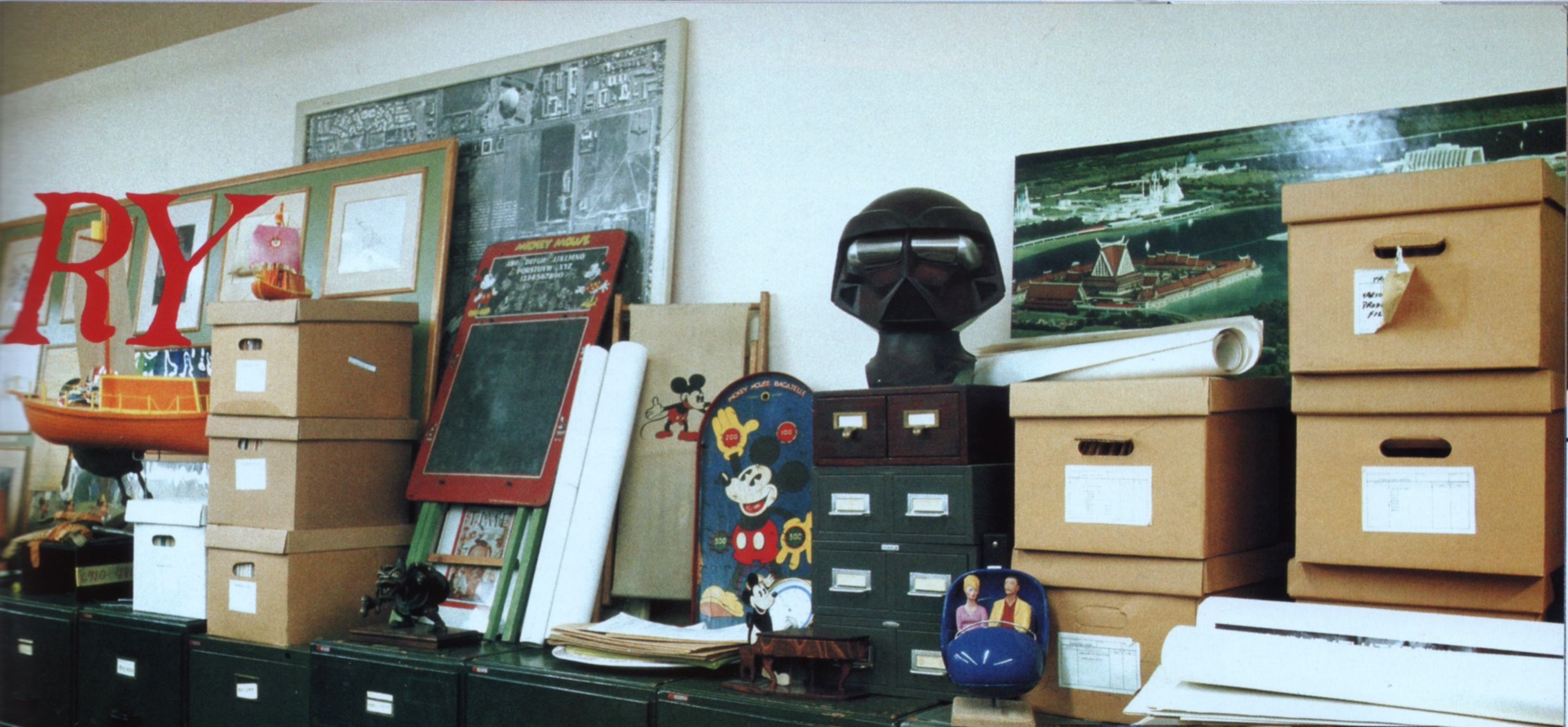
...That parts of the original Fantasyland live on at the Archives?

"When Walt Disney Imagineering began to design a new Fantasyland for

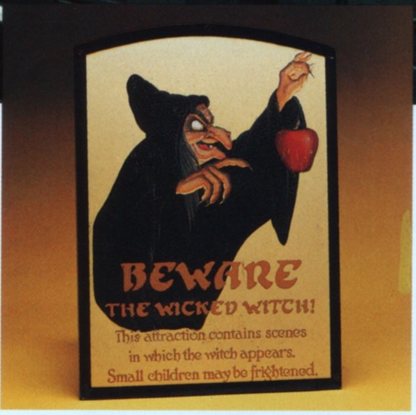
12-inch Tinker Bell from "Peter Pan Flight" in Disneyland

Disneyland
Unicap
MULTIVITAMINS

Upjohn Pharmacy vitamins once dispensed in the Magic Kingdom



Basement storeroom of the Archives houses thousands of treasured memorabilia, including a miniature sailboat used in "The New Mickey Mouse Club" (far left) and a helmet from "The Black Hole" (center)


BEWARE
THE WICKED WITCH!
This attraction contains scenes in which the witch appears.
Small children may be frightened.

This sign once confronted guests embarked on "Snow White's Adventures" in Disneyland

Disneyland, they called me up to ask if I wanted to save anything for the Archives," says Smith. "I went on a walk-through, and pointed to the things I thought would have archival value. We have a humorous warning sign from 'Snow White's Adventures,' a poster sign from the Fantasyland Theatre advertising Disney cartoons, the 12-inch Tinker Bell from 'Peter Pan Flight' and portraits of the Darling family from the 'Peter Pan' nursery scene." Smith laments that most of the struck show sets were too large for inclusion in the Archives.

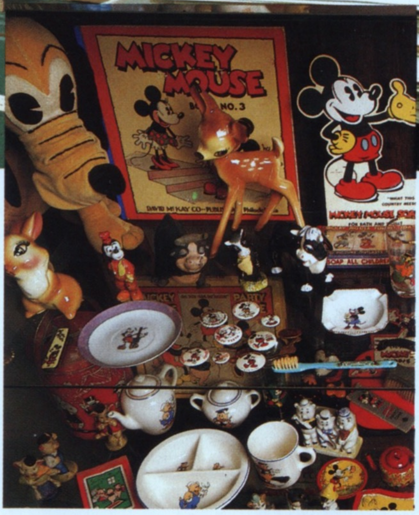
...That the "Adventure Thru Inner Space" atomobiles still matter? When "Adventure Thru Inner Space" made way for the construction of "Star Tours" in 1985, Smith requested one of the miniature "atomobiles" for the Archives. "We saved one of the small ones that appeared to slip through a microscope above your head," says Smith.

...That old mail-order catalogs are used to identify collectible character merchandise from the 1950s?

"Disneyana, as Disney character merchandise is called by collectors, has appreciated in value in the last decade—particularly Disneyland pieces from the 1950s, of which we have very few," says Smith. "At this point, the Archives is not trying to obtain an example of every item made or licensed; that would be impossible. But we do want a representative sampling." When Smith receives an inquiry on the history of a piece of Park memorabilia, such as a Sleeping Beauty Castle salt shaker or a Frontierland pennant, he often resorts to tracing the year, description, and original price through several scarce Disneyland mail-order souvenir catalogs published in the '50s and '60s. "They're our only reliable record of 1950s Disneyland merchandise," says Smith.

Disneyland collectibles

Walt Disney's Guide to Disneyland
Disneyland
The Magic Kingdom



A display case of Disneyana contains such rarities as early Mickey Mouse watches and a variety of Disney character merchandise

...That Disneyland souvenir maps from the '50s and '60s are highly sought after at swap meets and Disneyana conventions?

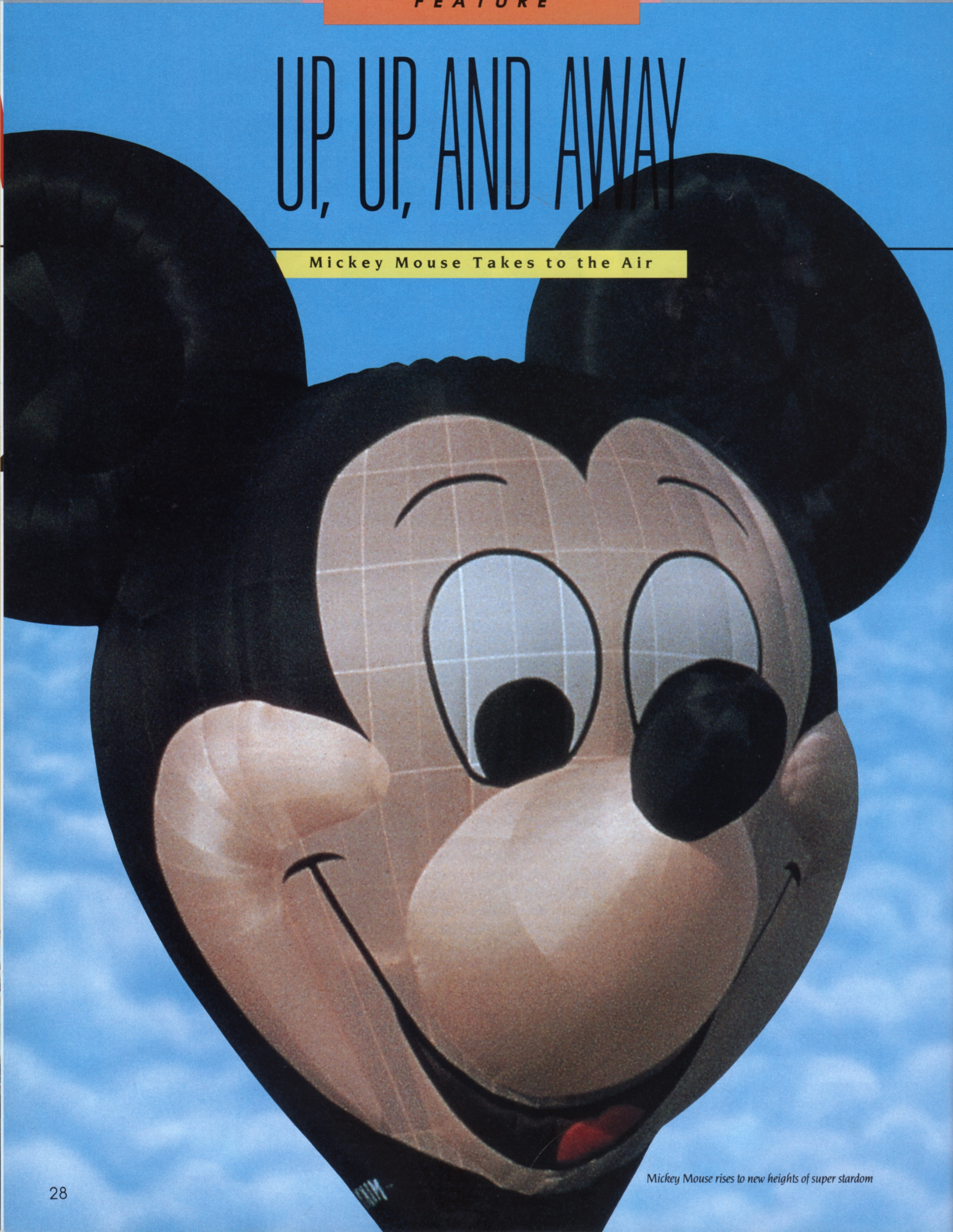
"The popular color foldout maps of the Magic Kingdom originated in 1958," says Smith. "There are now souvenir maps of the three theme parks, and they are continually being updated as new attractions are added."

by Betsy Richman

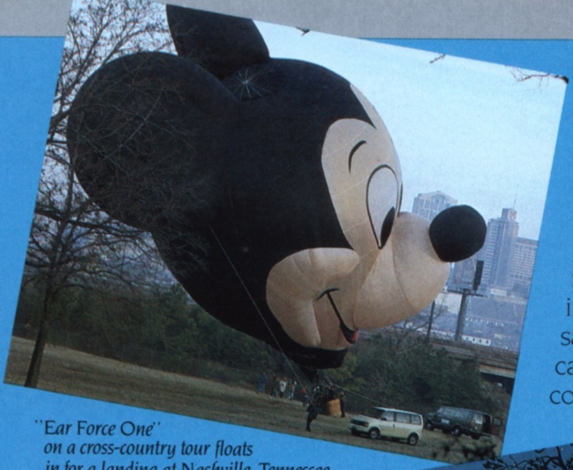
Photography by Rich LaSalle

UP, UP, AND AWAY

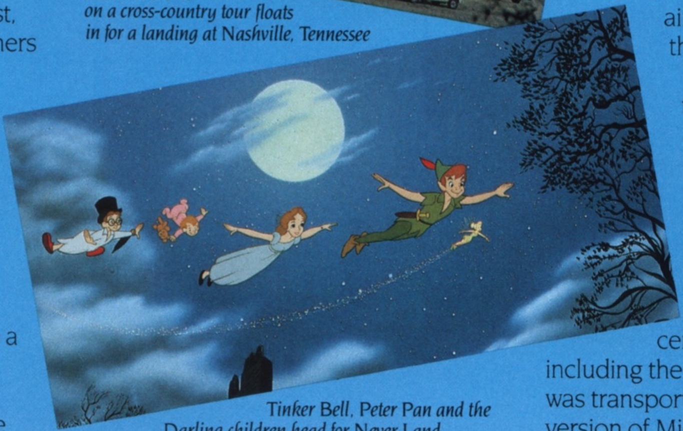
Mickey Mouse Takes to the Air



Mickey Mouse rises to new heights of super stardom



"Ear Force One" on a cross-country tour floats in for a landing at Nashville, Tennessee



Tinker Bell, Peter Pan and the Darling children head for Never Land

Look! Up in the sky! It's a bird! It's a plane! It's...MICKEY MOUSE!

Ever since "Plane Crazy," the first Mickey Mouse cartoon made by Walt Disney, the studio has been having fun with flight.

On film, with the help of pixie dust, Peter Pan flew Wendy and her brothers to Never Land. Dumbo used his floppy ears to fly. Mary Poppins soared o'er the rooftops of London...

On television, rocketeer Wernher von Braun, scientist Heinz Haber and historian Willy Ley propelled Man into space—from Kitty Hawk to Mars and beyond...

At Disneyland, guests once made a rocket trip to the moon. Today they board a "Star Tours" Starspeeder 3000 for an intergalactic flight to the Moon of Endor...

Mary Poppins, an airborne nanny, soars with the help of her buoyant brolly

At both Disneyland and Walt Disney World, guests blast off on a "Mission to Mars" and experience a space fantasy in 3-D with "Captain EO." Outside the realm of pure entertainment, Walt Disney World also houses a company airplane and two hot-air balloons, one of them 10 stories high in the shape of Mickey's head.

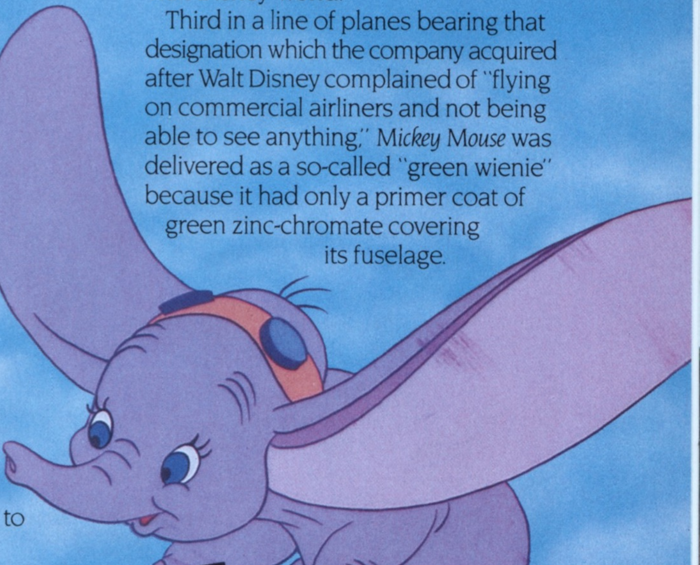
Mickey has been in some pretty lofty positions during his 58 years of stardom, but he hits new heights in the form of a balloon named "Ear Force One." This airborne likeness of the Mouse, with ears and a full three-dimensional face, measures 96 feet from top to bottom. Each ear is 35 feet in diameter, each eye is 16.5 feet high, and the nose is 33 feet long. Uninflated and minus the basket, the balloon weighs 330 pounds. It is made of 500 pieces of special-purpose nylon fabric drawn from 50 patterns by Cameron Balloons Ltd. of Bristol, England.

"We've made balloons that look like a Japanese temple, a Harley-Davidson motorcycle, a flying elephant, a paint can, a house, and a film container," says Tucker Comstock, one of the company's U.S. representatives.

"Mickey was a challenge because his nose and mouth, and especially his grin, were hard to duplicate. A normal balloon is tear-shaped. We had to make sure 'Ear Force One' would inflate without giving Mickey, let's say, a concave chin. The trick was to capture that familiar face and still come up with a functioning hot-air balloon in which the heated air would freely flow into all the appendages."

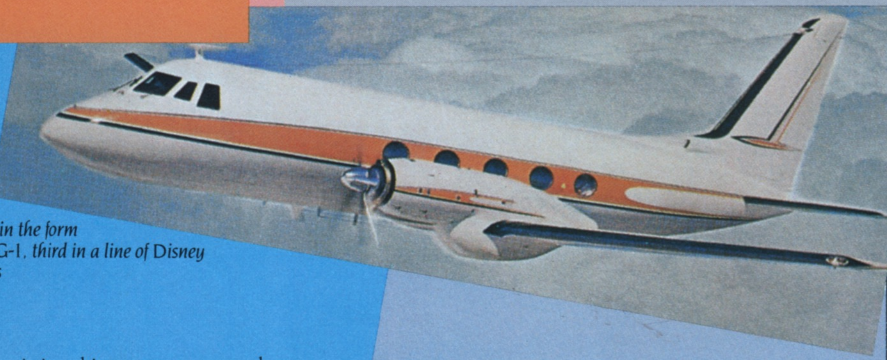
This year "the Mouse that soared" made a cross-country tour of key cities for a series of special events featuring Mickey and Elizabeth Thompson, 1987 Walt Disney World Ambassador. At certain points the entourage, including the deflated balloon itself, was transported by another high-flying version of Mickey Mouse in the form of a company plane which first took to the air in 1964. It's a Grumman Gulfstream G-1, carrying the call letters N234MM (for *Mickey Mouse*) and still in service from its home base at Walt Disney World.

Third in a line of planes bearing that designation which the company acquired after Walt Disney complained of "flying on commercial airliners and not being able to see anything," *Mickey Mouse* was delivered as a so-called "green wienie" because it had only a primer coat of green zinc-chromate covering its fuselage.

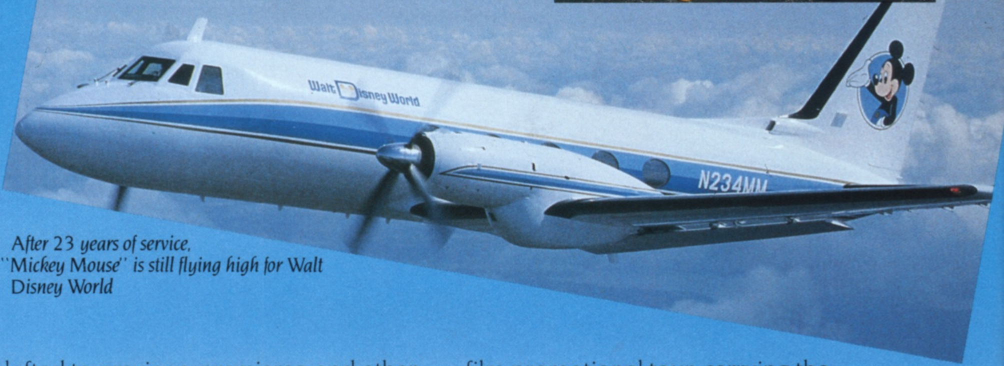


Dumbo wins his wings as the world's only flying elephant

Walt Disney with space aces Wernher von Braun, Willy Ley, and Heinz Haber


"Mickey Mouse" in the form of a Gulfstream G-1, third in a line of Disney Company planes

Donald, Minnie, Mickey and Goofy are frequent flyers



After 23 years of service, "Mickey Mouse" is still flying high for Walt Disney World

There were minimal instruments and a bare interior.

Mickey Mouse was painted white with orange pin-striping. Walt contributed to its outfitting, and his wife Lilly helped select materials and colors in shades of orange for its interior. The twin-engine plane went into service on March 14, 1964, carrying 15 passengers, two pilots, a flight attendant, and 560 items of inventory. It was painted blue and white with a proud Mickey Mouse on its tail when the plane was transferred from the west coast to Walt Disney World in 1985.

Walt enjoyed flying, and often took over the plane's controls at the pilot's direction. The company's insurance brokers, however, took a dim view of Walt sitting up front. "The co-pilot's seat is the best seat in the airplane," Walt protested. "If they don't like it, I'll get myself another insurance company." That effectively ended the discussion.

Over the years *Mickey Mouse* has flown hundreds of celebrities on all kinds of missions. Stars such as Julie Andrews, Merv Griffin, Dick Cavett, Annette Funicello, Fess Parker, Buddy Ebsen, and members of both the original and new Mickey Mouse Clubs have been lofted to previews, premieres, and other events. Ronald Reagan, Richard Nixon, and former U.S. Chief Justice Warren E. Burger are among the political dignitaries who have relaxed in the dependable bird.

Mickey Mouse has a phenomenal record for safety and reliability. It has flown more than 10 million miles, and has seldom failed to make a destination on time. Often it transports interesting cargo as well as passengers. The Disneys were aboard when the plane was packed with heavy sacks containing coins to be used for change at Walt's Audio-Animatronics attractions at the New York World's Fair in 1964. Years later *Mickey Mouse* flew from city to city on a film promotional tour, carrying the huge, striped hot-air balloon used in the Disney movie, "Night Crossing."

"Control, this is Gulfstream 2-3-4 *Mickey Mouse* coming in for a landing," frequently gets a chuckle from air-traffic controllers hearing the pilot's business-like statement as the plane makes its approach.

"Once, though, we got a surprise," recalls former flight attendant Kathy Ashcraft. "The pilot made his usual request for clearance to land, and in response a 'Ha, ha, ha, hi kids!' in Mickey's unmistakable falsetto came back over the loudspeaker."

"The Mouse that soared" gives passengers a bird's-eye view of Epcot Center at Walt Disney World

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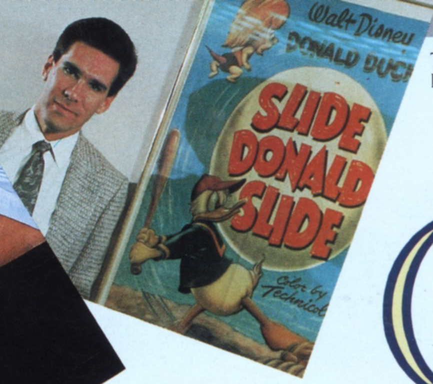
Dom DeLuise speaks for an animated Fagin



Tony Anselmo, new voice of Donald Duck

FUTURE CLAS

NEW ANIMATED FE

by Charles Solomon

Buoyed by the critical and financial success of "The Great Mouse Detective" (1986), The Walt Disney Company has announced an ambitious program of animation production. The vision Walt had in the late 1930s of releasing a new animated feature every year may finally be realized.

"We have a whole building full of young people who are enormously enthusiastic and tremendously talented," says Roy E. Disney, Vice Chairman of the Board, The Walt Disney Company.

"There's a feeling here that animation is a very good business to be in, both financially and artistically," adds Peter Schneider, Vice President-Production, Feature Animation/Walt Disney Pictures. "It's the foundation of this company—and a very profitable business over a long term. Our mandate is to turn out a new animated picture every year, to go along with two or three re-releases."

The disappointing critical response to "The Fox and the Hound" (1981) and "The Black Cauldron" (1985) had raised concern that the Disney tradition of excellence in animation might be faltering. "Mouse Detective" helped to allay those fears, and Schneider regards the tradition as an impetus to excellence, rather than a fixed pattern that can be repeated.

"My gut reaction is that during the last 20 years, people have been trying to hold onto a tradition Walt started," he says. "I think Walt was an innovator; that he would have been the first person to say he had no tradition other than excellence in storytelling and always pushing the frontiers of animation one step further. I think the challenge we have today is to find that excellence in storytelling again, and to keep pushing the frontier of animation as an art form."

Many observers within the industry rank some of the younger artists at the studio among the best animators of their generation. Eric Larson, one of the celebrated "Nine Old Men" and the head of the studio's animation training program for more than a decade, said, "(Supervising animators) Glen Keane, Hendel Butoy, Mark Henn and Rob Minkoff are terrific. These guys are every bit as good as we were; they can carry the load we carried, just as a capably."

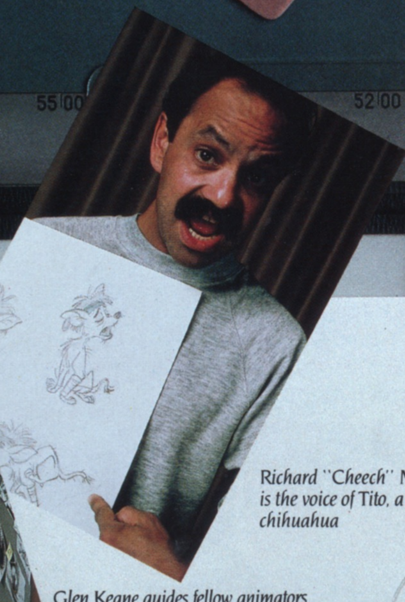
Roy Disney agrees. "Because they've been to school, these artists come in knowing so much more than the older guys did when they began. There's a lot less to teach them, so they can get on with being animators sooner. We've begun the continuing education program, which is going to be enormously valuable to them."

Headed by Bill Matthews, the continuing education program is a multi-faceted attempt to respond to the artists' particular needs. Older animators and artists from related disciplines are giving lectures and sharing their specialized knowledge. Drawing classes are being organized. Research materials are being made available in formats that range from books to films to laser discs. In many ways, the program resembles the ambitious course of study Walt devised for the animators under Don Graham during the late 1930s. The artists will need this information, as the studio plans to keep them very busy.

More than 30 minutes of animation have already been completed on the next animated feature, a reworking of Dickens' "Oliver Twist" with a canine cast, slated for release in summer of 1988.

"For this particular picture, we've decided not to be

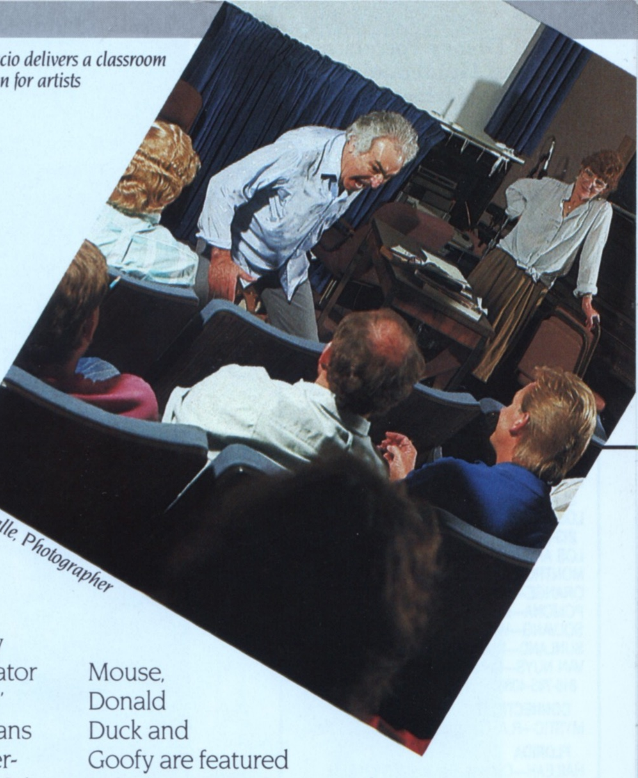
Glen Keane guides fellow animators



Richard "Cheech" Marin is the voice of Tito, a mutt chihuahua

DISNEY SICS

TURES ON THE WAY



Actor Al Ruscio delivers a classroom demonstration for artists

Rich LaSalle, Photographer

timeless, but hope it will hold up over time," says Schneider. "The film will have contemporary music—the six songs won't necessarily be rock 'n' roll, but the music will have a contemporary feel to it."

Two of those songs will be performed by pop stars Billy Joel and Bette Midler. The vocal cast also features Dom DeLuise and Richard "Cheech" Marin. (Many viewers have forgotten that the voice actors in the classic Disney features were often popular entertainers of the day: Cliff Edwards, who provided Jiminy Cricket's voice, starred in radio as "Ukulele Ike.")

The production is being directed by George Scribner, who was an animator and writer on "The Black Cauldron."

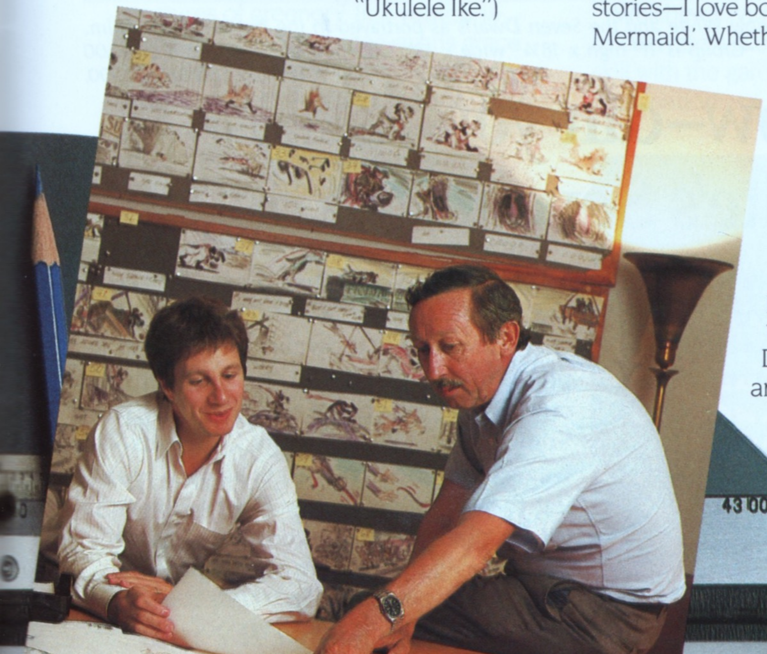
Also in work is an adaptation of Hans Christian Andersen's "The Little Mermaid." Schneider describes the wistful tale as "a classic love story, a classic dilemma—loving the wrong person." Directors Ron Clements and John Musker wrote the script for the film, which is being storyboarded.

"This is a very exciting time for the animation department," Roy Disney says. "We're working with terrific stories—I love both 'Oliver' and 'Little Mermaid.' Whether 'Rescuers II' or 'Beauty and the Beast' comes after 'Mermaid,' we now have the time and potential to develop stories we have confidence in."

Although feature production will remain the major thrust of Disney animation, the artists are also working on other projects. For example, Mickey Mouse, Donald Duck and Goofy are featured in five minutes of animated inserts for "The Constitution," a program about the bicentennial of the U.S. Constitution to be televised this fall. These less ambitious films will provide the younger artists with both a training ground and an opportunity to demonstrate their abilities.

Perhaps the most unusual project of all is "Who Framed Roger Rabbit?", a combination live action/animation feature currently in production in London. Steven Spielberg, Kathleen Kennedy and Frank Marshall are serving as executive producers for the Robert Zemeckis ("Back to the Future") comedy-fantasy. Oscar-winner Richard Williams serves as animation director for Walt Disney Animation U.K. Ltd. For the first time, the classic Disney characters will appear on the screen with cartoon characters from other studios.

"Once we get two or three or four of these pictures under our belts, I'd love to see us do something aimed at an older audience," muses Schneider. "Our franchise is really to combine Disney animation with classic and contemporary storytelling for the family audience. But we're also looking for something different and new...the 'Star Wars' breakthrough in animation—if there is such a thing. We spend a lot of time discussing what that new wave in contemporary animation would be..."



Peter Schneider and Roy Disney review sketches for feature based on "Oliver Twist"

Director George Scribner

Charles Solomon is a noted critic and historian of animation. His "Enchanted Drawings: A History of Animation in America" will be published in 1988 by Alfred A. Knopf.

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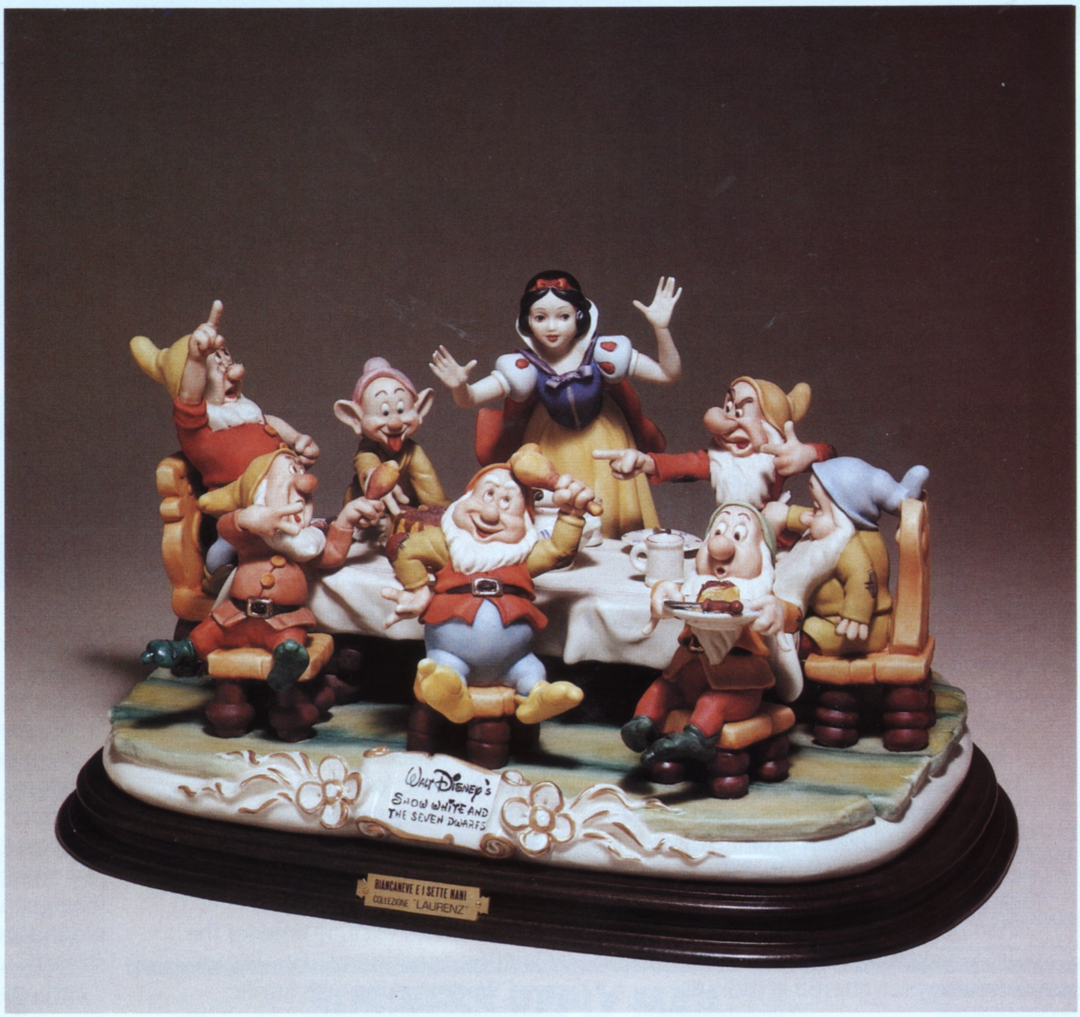

Snow White and the Seven Dwarfs as portrayed in the famous Disney film.
Group is 11″ high x 18¼″ wide x 13½″ deep. Suggested Retail: $1670.00
A Limited Edition of 2500.

Quick now–can you name Snow White's Seven Dwarfs?

Of course, you can. Particularly when you have this photo of Enzo Arzenton's colorful Capodimonte rendition of these famous Disney characterizations to refresh your memory.

Here, in all their spirited glory, are your old friends Grumpy, Sneezy, Sleepy, Dopey, Doc, Happy, Bashful and, naturally, Snow White, herself. This grouping at the dinner table seems so "alive", you almost expect the food to disappear. Famous Italian sculptor Arzenton has outdone himself in creating a truly masterful work—perhaps because, as he tells us, Snow White is one of his personal favorites.

The Snow White group can be seen at the retailers listed here. The individual characters also are available as separate pieces in case you have a special feeling for one of the dwarfs or are secretly in love with Snow White. All are limited editions—so we recommend that you get around to seeing these lovable Disney favorites in time to complete your collection.

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Disney Art of Gardening

Topiary Menagerie

Third of a Series on Horticulture Magic

by Dawn Navarro

Arborvitae Figment

A podocarpus sea serpent basks in the sun at the edge of a moat. Arborvitae elephants parade across fields of annuals, while other topiary animals, graze on pastures of greenery. Ilex vomitoria penguins and arborvitae swans grace entrances to walkways and gardens. This menagerie at Walt Disney World is yet another example of horticultural magic. Since 1963, when they first appeared in Disneyland, more than a hundred whimsical topiary figures now flourish throughout Epcot Center and the two Magic Kingdoms.

Topiaries at Walt Disney World begin their existence in giant redwood boxes, where the young shrubs are trained and shaped by gardeners from the nursery and tree farm there. Fully grown, a shrub topiary represents three to five years of constant care. A topiary elephant with four feet on the ground, for example, may consist of four individual shrubs; the longest and most appropriately shaped shrub becomes the ears and trunk. Topiary figures also are often contrived from a combination of plants, such as an arborvitae seal balancing a pink azalea ball. A showpiece of unusual shape and size at Walt Disney World is the 12-foot ilex vomitoria Mary Poppins, carrying a pyracantha coccinea umbrella which blooms white in the spring and has red berries in the fall.

Two types of topiaries are commonly found in the gardens. One is formed of wire frames and long lasting plants. The other employs a different, quick-growing technique: wire frames and sphagnum moss planted with vines such as creeping fig and English ivy.

Whichever type of topiary you choose to cultivate will challenge both your skill with the gardener's shears and your imagination.

Mary Poppins is twelve feet tall

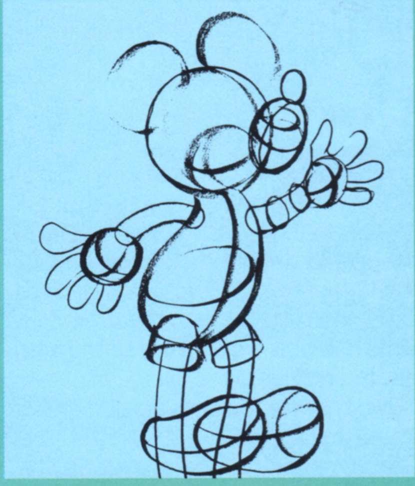
Tomorrowland topiarys accent the architecture

An arborvitae swan

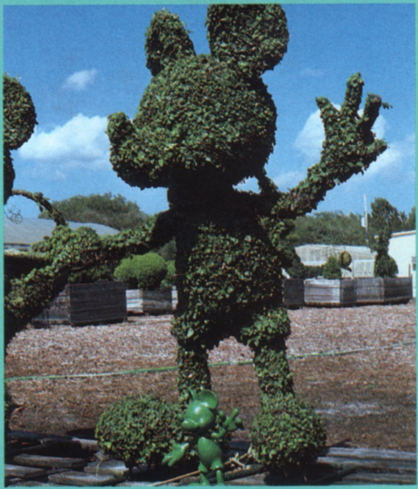
Photography by Max Navarro

A podocarpus sea serpent

Topiary How-To



Disney artist concept sketch



Sphagnum Mickey covered with Ficus repens

Topiaries come in all shapes and sizes. Simple geometric forms such as balls, cones and boxes are successful shapes for the beginner. For the adventurous gardener, almost any imaginative form can become a topiary.

Topiaries at Disney theme parks originate as sketches by Disney artists, whose flair for animation and characterization gives the figures individuality. Sketches are turned into drawings which serve as blueprints for metal structures. These structures, mainstays of topiary figures, can be simple lightweight wire frames or complex shapes of strong materials, depending on size and detail of the design.

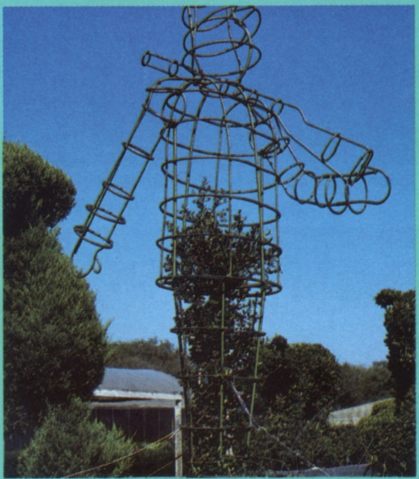
The artists also provide small, detailed green clay models of topiary figures for the use of gardeners at the parks. Trimming and forming a complicated topiary such as Mickey Mouse often requires several years. The clay models become guides for the gardeners as they clip, prune and shape important details of the three-dimensional topiary figures.

When designing your own topiary, visualize the completed form with a few sketches and notes. Lightweight wire can be used to construct the frame of a small topiary. The larger the topiary, the heavier the wire structure.

Choose a large plant to start your topiary. A 24-inch plant, or taller, is ready for shaping. Begin by bending branches into desired shapes, securing them with twine. Resist clipping until the second year, when the plant is well established. Clip new tops and side growth to make the base grow compact and dense. Once the topiary has matured, prunings are done three inches from the wire frame. Two trimmings a year should be sufficient for a well established design and shape. The Disney topiaries are rigged with a drip irrigation system through which a slow-release 20-20-20 fertilizer is applied.

An entirely different technique is used for a quick-growing houseplant or potted topiary. With coat hanger wire, make your topiary frame. Fill the wire frame with unmilled sphagnum moss, creating a shell. Fill the cavity with potting soil. Wrap the form with twine to maintain the shape. Plant with any close-growing vine, such as creeping fig or English ivy. As the vine grows and spreads, use florist pins to pin new branches until they cover the entire form. Trim to keep the plant dense and compact. This type of topiary must be kept moist and watered every day. Liquid fertilizers should be applied regularly.

Topiaries growing at the nursery



Newly planted topiary shows wire structure

PLANTS USED FOR WALT DISNEY WORLD TOPIARIES

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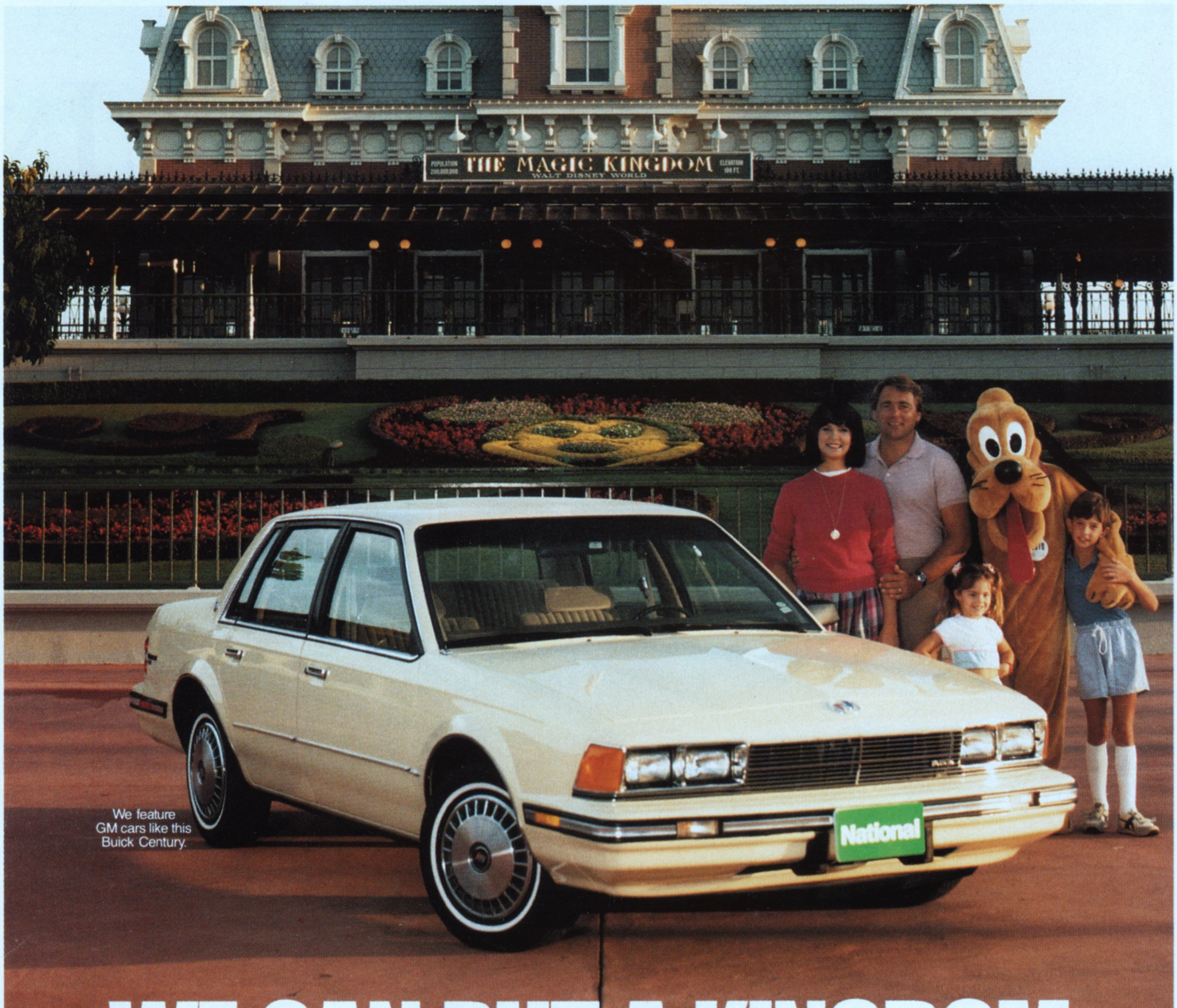

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CRAB CAKES
WITH MUSTARD DILL SAUCE

Along with the snap and sparkle of autumn comes a choice of invigorating seasonal food. The lush fruits and vegetables of summer are giving way to sturdier fare, formalized at Thanksgiving by roast turkey and cranberry sauce, mincemeat and pumpkin pie, crisp apples, and nuts.

Seafood on both coasts improves with the advance of fall. Shellfish in particular are approaching their peak, and it is hard to imagine a more satisfying autumn repast than crab cakes served with Dijon mustard sauce, a medley of sauteed vegetables such as snow peas, carrots and zucchini, and a glass of apple cider.

MARYLAND CRAB CAKES

(Village Restaurant, Walt Disney World Shopping Village)
Yield: 6 servings
1 pound crabmeat
1 egg
3 tablespoons bread crumbs
2 teaspoons Old Bay Spice
Salt and white pepper to taste
1 teaspoon lemon juice
Butter and vegetable oil

Pick over crabmeat to remove any bits of shell. Combine crabmeat lightly with remaining ingredients until blended. Shape into 6 cakes about 1-inch thick. Saute quickly in half butter and half oil in frying pan, turning to brown both sides. Or cakes can be baked at 450°F for 7 to 10 minutes. Serve with Mustard Dill Sauce.

MUSTARD DILL SAUCE

(Fisherman's Deck, Empress Lilly, Walt Disney World Shopping Village)
Yield: 1½ cups
⅓ cup Dijon mustard
⅓ cup finely chopped fresh dill or to taste
1 cup mayonnaise
Salt and pepper to taste

Lightly mix all ingredients. Chill until needed. Makes about 1½ cups. Refrigerate unused portions.

(Recipes from *"Cooking With Mickey Around Our World"* Merchandise, Mail Order Dept., Walt Disney World, P.O. Box 40, Lake Buena Vista, FL 32830)

Walt Disney's
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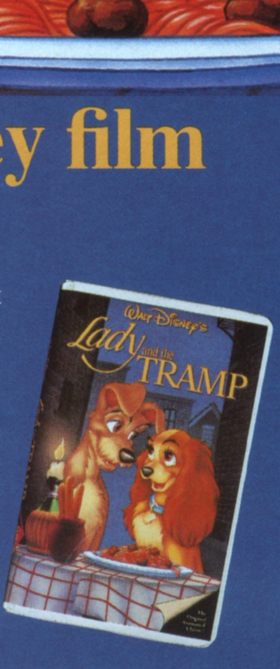
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WALT DISNEY HOME VIDEO

*Suggested retail price. Expires February 26, 1988. Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. (HV-2388-CCA)

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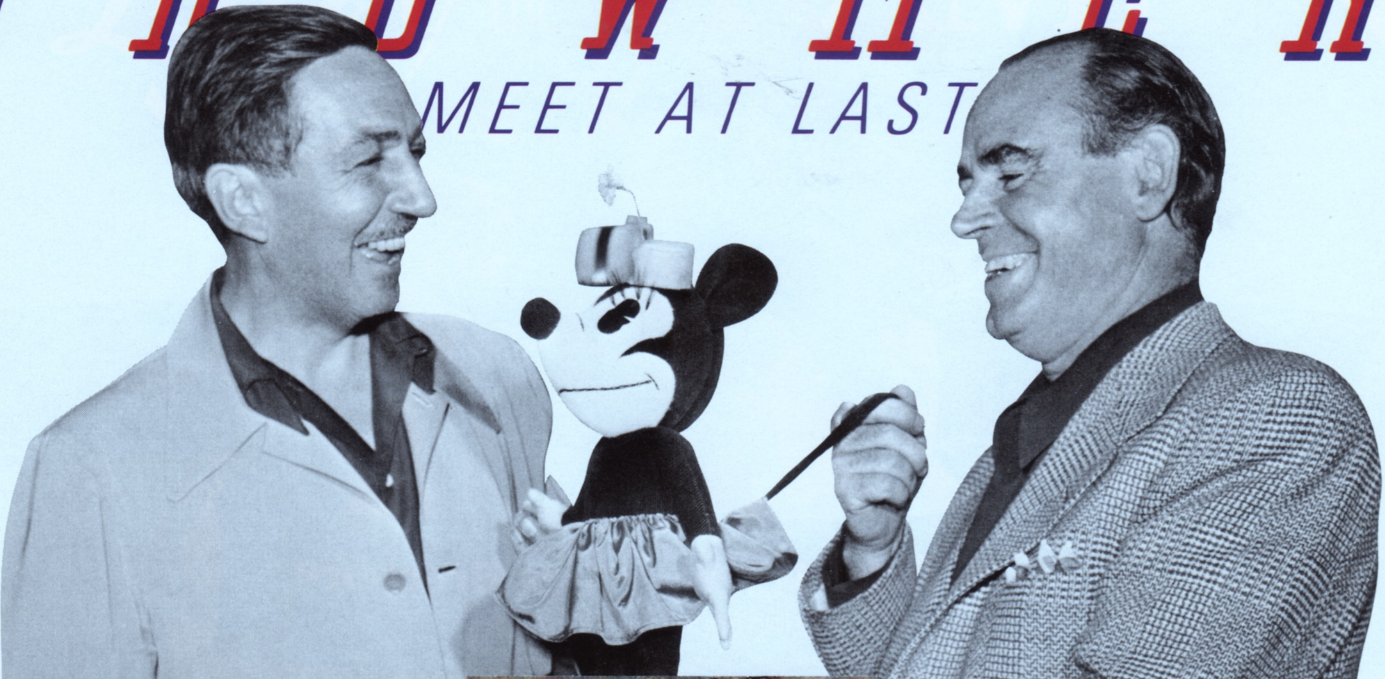
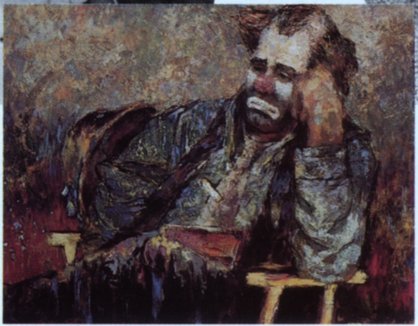
TWO GREAT SHOWMEN MEET AT LAST



Walt Disney shares a laugh with Emmett Kelly



Kelly in character as "Weary Willie," painted by his longtime friend, Disney artist Herb Ryman

Walt Disney and Emmett Kelly, world famous entertainers, both born at the turn of the century, both farm boys from Missouri, both young cartoonists in Kansas City...Recollections of Walt Disney don't always come from those who worked around him. This vignette was received in a letter from Willy Keo, a member of the Magic Years Club and retired acrobatic comedian. Emmett Kelly, of course, was the renowned sad sack clown known as "Weary Willie" who delighted circus audiences for over 50 years.*

Here's a true story I've meant to tell, and a real blockbuster it is.

I am performing my comedy dry-diving act at the Nashville Sports Show and am rooming with old friend Emmett Kelly, a fellow of some repute in the clowning world, you will agree. I am aware we are both Missourians from past confabs...me from St. Louis area, and Emmett of K.C. area. I mention to Emmett that he, a cartoonist, and Walt Disney, a cartoonist, spent some time in the same Kansas City area.

Emmett gives me the once-over and replies, "I was always hoping I would some day get to meet a hero of mine, Walt Disney. Time finally arrived, and I did meet Walt at his studio through a mutual friend named Herb Ryman.

"Wouldn't you know such a successful guy as Walt wouldn't leave it to others to welcome me. He was right there at the gate, and opens up with 'Emmett, you are my hero! I have always looked forward to the day I could meet you.' " And Emmett is falling all over himself saying practically the same thing to Walt!

Now the story is becoming a story:

The two hombres who are surely at the top of their professions get around to Kansas City times and Emmett is saying he worked for an advertising company as an artist (and Walt is saying "So did I"), and Emmett says he felt he had done as much as he could in that particular job and he was going on to something else. Walt asks what company, they zero in on the boss's name, and then delve into the time and date. Would you believe that while Walt was starting his cartoon career at the *Film Ad Co.* in Kansas City, Emmett Kelly was cartooning for a rival company on the other side of town at the same time! They were thunderstruck.

And I will say I was too, and still am... two guys perhaps the most notable in their fields almost brushing elbows — but never meeting—on the way to becoming each other's hero!

Thanks for your attention and interest,
Willy Keo, alias William J. Keough

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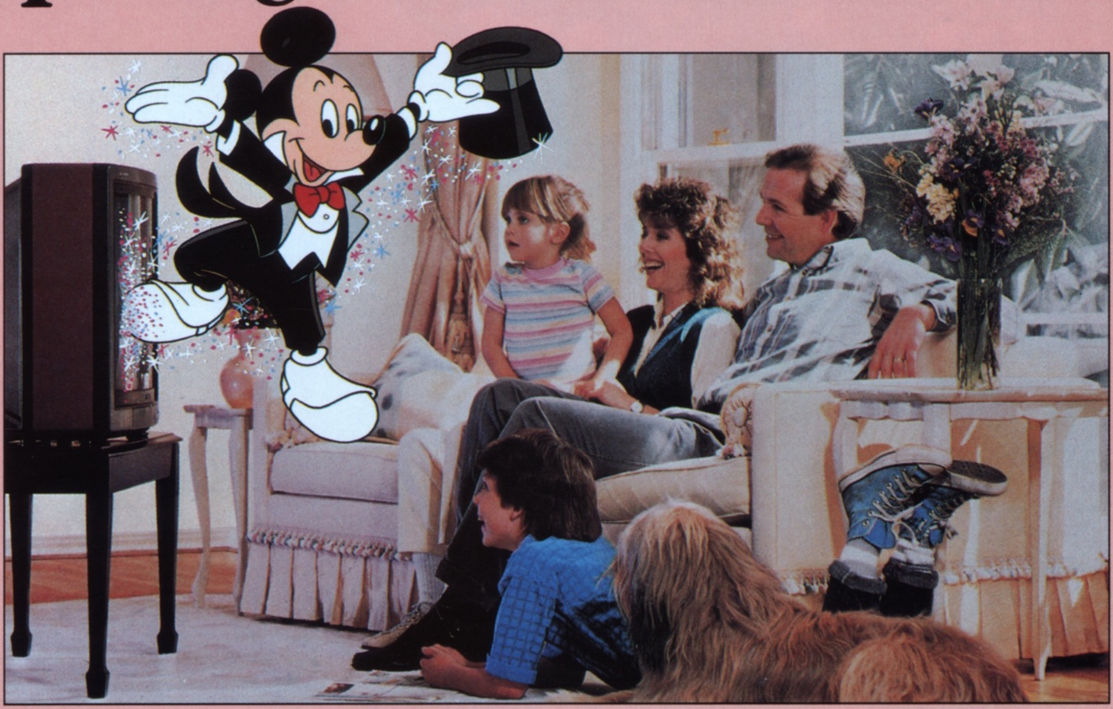
*A new Disney discount club for people aged 60 and over.

Something wonderful is happening to the American family.



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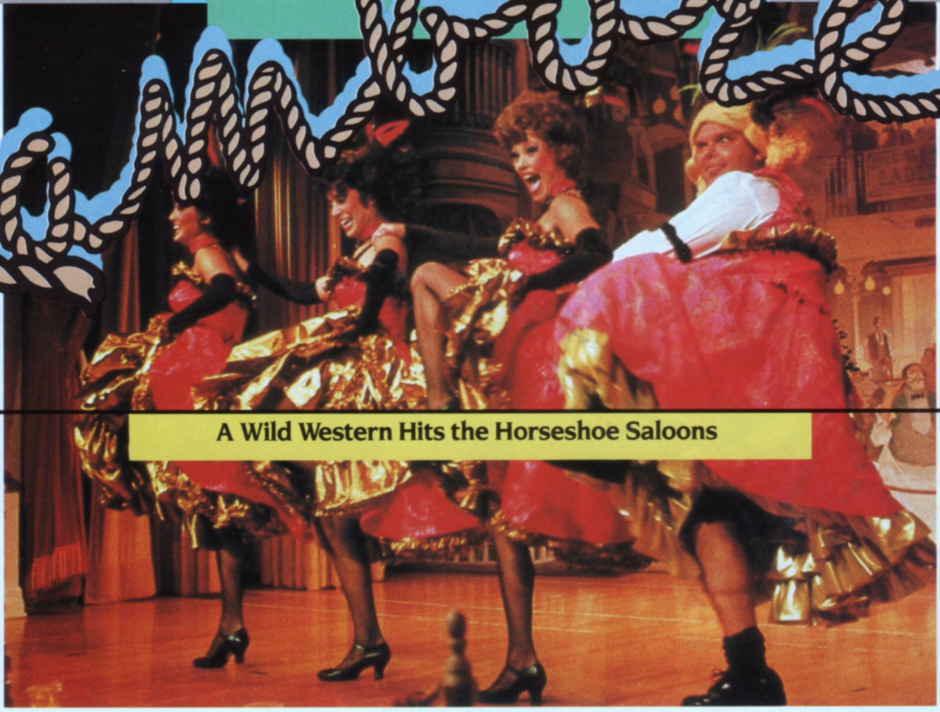
Jamboree



A Wild Western Hits the Horseshoe Saloons

Sam and the gals shake a leg in "Jamboree"

Hold on to your hats, 'cause Miss Lily and her trio of high-kickin' gals have just returned to the Golden Horseshoe at Disneyland and the Diamond Horseshoe in the Magic Kingdom at Walt Disney World. They're part of the cast of talented funmakers in a new wild West "Jamboree" that replaces the original long-running Horseshoe Revues.

In this warm, wacky love story (with lots of singing and dancing), Sam the Bartender is beside himself over Miss Lily's return. Sam owns the Horseshoe Saloon. He's crazy about Lily, and in his optimistic, happy-go-lucky way is convinced there's room for him and his three hired hands in her traveling show. So for the next 40 minutes, Sam and his boys pull out all the stops with one hilarious routine after another.

As for Lily, she really doesn't need another act. But she's flattered by Sam's gallant effort nonetheless. Half the fun for her, and the audience, is seeing what he'll try next.

And the audience gets nearly as involved as the performers. "It's an interactive show," says director Marilyn Magness. "Sam might ask a spectator to join him in a bit he does on sound-effects. Or Lily may single out some husband and croon a ballad to him. Sam's boys may make goo-goo eyes at a wife."

Or, as Marilyn points out, if some young son happens to catch Miss Lily's eye, his family may become the instant owners of a kitchen clutter ranging from pots and pans to a rubber chicken.

Marilyn and her husband Steve Carroll, a special projects manager in the Marketing/Entertainment division at Disneyland, conceived and wrote "Jamboree" in 1985, a year before it premiered at Walt Disney World (October 1, 1986) and Disneyland (November 1, 1986).

"During the show's development, input came from everywhere," says Marilyn. "For three months I did nothing but write down good ideas from staff members, performers, and people in the Parks who'd heard there was going to be a new Horseshoe production. I also worked with Gus Pappelis, the musical director, in arranging the score for the show.

"The challenge was to condense a three-hour love story into 40 minutes. The storyline, of necessity, became quite simple. However, the production values—sets, costumes, music, lighting—are elaborate and of top quality."

"Jamboree" features a lively array of numbers including "A Good Man is Hard to Find," "Old MacDonald," and "Jumpin' Jamboree," written especially for the show. And, for the first time in both Horseshoes' histories, a bar-top dance is staged in "Belly Up to the Bar, Boys."

During their attempts to impress Miss Lily and her troupe, Sam's boys challenge the girls to a dance contest, resulting in a dazzling display of daring Russian splits from a sawhorse, skirt-swirling cancan kicks, cartwheels, jack-knives and jump splits.

"There's no better way for dancers to hone their craft than to work in this show for five performances a day," says Marilyn. "It's the most demanding job for a dancer that I've seen in my 15 years as a choreographer."

Like Lillie Langtry, the real-life saloon singer on whom Miss Lily is modeled, "Jamboree's" leading lady is very feminine and shines brightest in the spotlight. "Yet," says Kay Kellogg, who played Miss Lily during the show's premiere at the Diamond Horseshoe, "she has a lot of moxie. Nobody gets away with anything while Lily's around. But because of her warmth and charm, *she* can get away with saying things to people that many of us couldn't."

Guest reaction to "Jamboree" is terrific, according to Joe Hudgins, the Diamond Horsehoe's first Sam the Bartender and a former member of the Dapper Dan barbershop quartet at Walt Disney World.

"At the start of the show, before Lily's arrival, the boys and I mill around among the audience. We'll pick a child to join us in dusting off some prop, or sweeping the stage. During that time there's a lot of inquisitive chatter like 'What's going on?' or 'What are they doing?' But it's all active and upbeat, and by the time the cast hits the stage everybody's warmed up and ready to go."

So, pardner, if you haven't seen it yet, or are ready for an encore, mosey on down to the Horseshoe Saloon, belly up to the bar, and enjoy the best Western song and dance "Jamboree" on either side of the Rockies!

by Gail Matsunaga

Music, dancing, and non-stop nonsense score at the Horseshoes ▷

MOND
ESHO

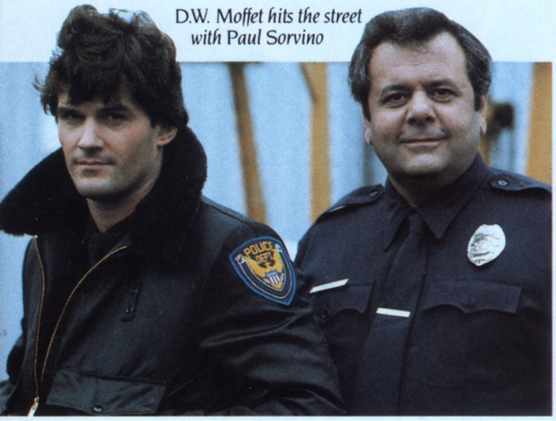
Duncan Regehr blacks-out on Julia Montgomery

"Earth*Star Voyager," a science-fiction adventure premiering in November on ABC-TV, marks the first two-part presentation produced for **The Disney Sunday Movie**.

The four-hour film deals with six Space Academy students who must assume command of an interstellar ship when their captain mysteriously disappears. Duncan Regehr, Peter Donat, Brian McNamara, Jason Michas, Julia Montgomery and Tom Breznahan head the cast.

Among other Disney Sunday Movies scheduled for the new season are a Shaggy Dog-themed comedy and **"Splash II,"** a sequel to Disney's big-screen hit.

*Look for **"The Oldest Rookie"** on CBS this fall. The forthcoming prime time series from Touchstone TV features Paul Sorvino as a public relations police officer who decides to return to the beat. D.W. Moffet plays his partner.*



D.W. Moffet hits the street with Paul Sorvino

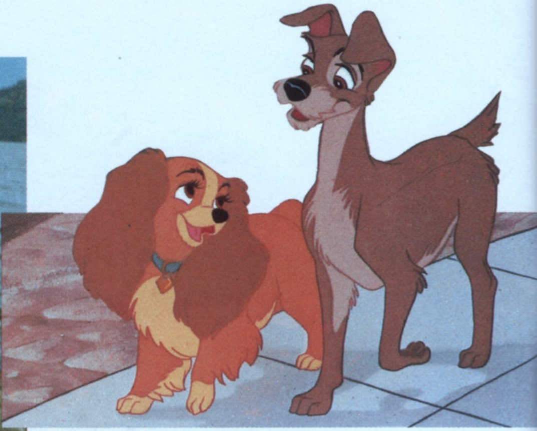
There's never a dull moment for Donnelly Rhodes, Ocean Hellman and Chris Crabb in "Danger Bay"

"Danger Bay," The Disney Channel's popular action-adventure series, has been renewed for its fourth season. Shooting is under way on 22 new episodes, which begin airing in September. Donnelly Rhodes continues his role as Doc Roberts, a marine veterinarian; Ocean Hellman and Christopher Crabb play his kids.

The Disney-MGM Studio Backlot, a unique "entertainment marketplace," is planned for a 40-acre site near the Disney studio in Burbank, Calif.

The complex will include operating film, TV and radio centers, shops, restaurants, theaters, skating rinks, a hotel, night clubs, and attractions based on Disney and MGM Studio themes. Among the latter will be thrill rides utilizing simulator technology developed for Star Tours at Disneyland, and an attraction described as "the quintessential Disney adventure ride, based on the lure and magic of Hollywood."

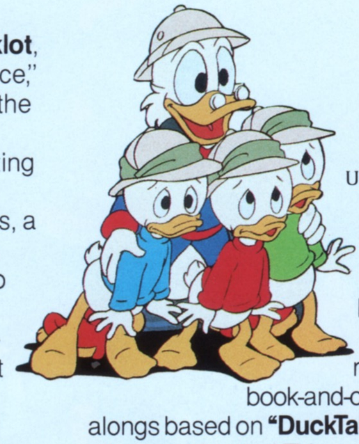
The project, it is pointed out, "will not be a second Disneyland in Southern California. Instead, it will be a new-generation Disney attraction unlike anything else in the country."



Flirtatious Lady admires dashing Tramp

"Lady and the Tramp," Walt Disney's animated classic featuring vocal characterizations and songs by Peggy Lee, heads a parade of holiday releases from Walt Disney Home Video.

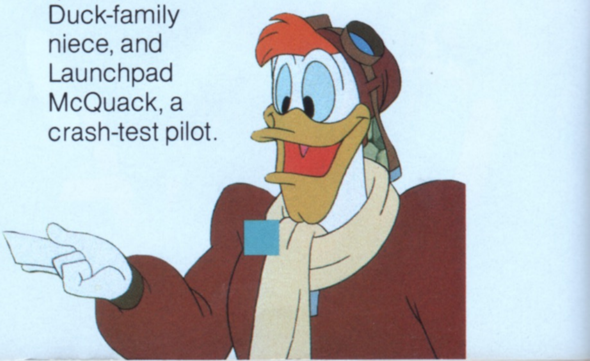
Among the 29 titles available this fall are "The Bare Necessities," third volume in Disney's Sing-A-Long Song series; five new cassettes in Walt Disney's Cartoon Classics series; and an array of movies including "Tin Men," "Outrageous Fortune" and "Ernest Goes to Camp."



Uncle Scrooge joins his nephews in "DuckTales"

Disneyland Records and Tapes is releasing four book-and-cassette read-alongs based on **"DuckTales,"** Disney's all-new animated TV comedy adventure series premiering this fall.

"DuckTales" stars Scrooge McDuck and his precocious nephews Huey, Dewey and Louie, and introduces other characters like Webbigail Vanderquack, the first Duck-family niece, and Launchpad McQuack, a crash-test pilot.



Launchpad McQuack

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